

PURPLE TIGER GUITAR

P R E S E N T S

HANON *FOR* **GUITAR:** **INSIDE OUT**



The classic piano exercises (1-20) adapted for guitar!
Expanded ranges, melodic contour, legato, intervals, and more!

by Dan Green

Purple Tiger Guitar Presents: Master the Classics!

Volume 3: Hanon for Guitar: Inside Out

Tab and Exercises developed by Dan Green,

www.purpletigerguitar.com

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Guitar Software Used In This Book

In tabbing the music profiled in this book, and depicting specific areas of the fretboard, two software apps have been very useful:

[Neck Diagrams](#) is invaluable for creating clear diagrams for scales and patterns, and showing intervals and fingerings for various patterns. It's extremely easy to install and use.

[Guitar Pro 6](#) is excellent tab software with tons of great sound banks and features. It's adaptable and simple to use.

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Introduction

Charles-Louis Hanon was a French piano pedagogue (developer of instruction methods) in the 19th century. In the 140 years since its initial publication, Hanon's classic *The Virtuoso Pianist in 60 Exercises* is universally considered a key work in developing fundamental piano technique. Hanon divided the exercises into three groups, with 1-20 considered "preparatory exercises." They are foundational in scope, intended to work on basic mechanical concepts such as finger independence. It is these first twenty exercises that this book will focus on.

Years ago, as I was making that transition from "beginner" to "intermediate" player, I found myself in search of fresh material for technical practice (which happens at all skill levels). Scales and intervals had been very useful in that regard, up to that point, but I had reached a plateau. Much like a kid in school who learns the test but doesn't apply the knowledge they've studied, I wasn't finding ways to use those scales and intervals very effectively.

Most likely, I had come across an interview with some famous shredder or other who had recommended using material geared toward other instruments (especially piano, violin, and saxophone), which led me to the Hanon exercise folio, among other classical works. Sure enough, it worked in several important ways.

First, each exercise is designed to run through the entire scale, one degree at a time, which helps in learning and applying modal theory. Second, rather than running straight intervals or scales up and back, these intervallic variations provide plenty of melodic material to use and apply to your own

playing. Third, the exercises are great for running through the circle of fifths (or fourths). These are all powerful tools that will quickly improve fretboard knowledge and navigation, all while building technique, theory, and melodic ability, without extra studying.

True shortcuts to advanced technique and knowledge are rare, but the Hanon exercises, properly studied and applied, are exactly that – hundreds or even thousands of hours of technique and knowledge in a relatively short period of time, and a useful part of any well-balanced practice routine, no matter how advanced the skill level.

How to Use This Book

You might be wondering how piano exercises can be applied to a completely different instrument such as the guitar. It's a good question. The exercises were written with both hands doing the same things, and here we'll be concentrating on the fretting hand. But there are some universal musical concepts which the Hanon exercises are very effective at showcasing.

Finger independence: This is the most essential need for pianists and guitarists alike, that the hands and fingers are able to play virtually any combination of notes or patterns the player can conceive of. There's no shortcut – to be able to play anything, you've got to practice everything.

Melodic contour: One cool thing about these exercises is that they are melodic. Many intermediate and experienced players get burned out by the endless repetition of scales. These exercises provide a nice break from that. Practically all of them can be used or adapted for melodic composition and improvisation.

Intervallic study: All music is based on various combinations of intervals, and the Hanon exercises are no exception. Each exercise is like a bite-size chunk of the study of intervals, which makes it much more manageable. A chart is provided in this book to show the ascending and descending intervallic patterns in each exercise.

Pattern study and adaptation: Because each exercise is just a brief arrangement of notes worked through a key, they are endlessly adaptable through a variety of patterns on the guitar. We'll use Exercise #1 as an example for you to apply to all the other exercises, and you'll see pretty

quickly why this book is subtitled *Inside Out*. We're going to apply a bunch of variations and combinations to the exercise, including two- and three-string patterns, alternate-picking/legato combinations, all five adjacent string pairs, single position playing, and more.

Then we'll show you how to work any and all of those patterns through the circle of fifths/fourths.

Then we'll give you the basic tabs for Exercises 2-20, to apply all of those various pattern and key combinations we covered with #1.

That should keep you busy for a while.

Seriously though, because these exercises present a brilliant convergence of technical and melodic study, and provide a very simple way to internalize a great amount of important and useful music theory concepts, they are ideal for applying to your daily practice routines, as well as to your soloing and jamming. If you're looking for material to break you out of a "scale rut," these exercises are fantastic rut-busters.

All of the books in the ***Master the Classics!*** Series are designed to get people *playing*, without necessarily needing a lot of knowledge about music theory. It's more important to get your ears and fingers engaged, than to know the names of things (though that also helps).

For this book, it helps to know what a C major scale is, and how it's constructed. It also doesn't hurt to have an idea of what the circle/cycle of fifths/fourths means, and how the concept works. But the exercises and patterns contained in this book can still be played through regardless. You can check out the free printable cheat sheets on our [Resources page](#) for quick and simple references to scales, modes, intervals, and other concepts mentioned in here.

The only thing you *need* to know in order to use this book is how to read tab. There's a cheat sheet for that as well. Make sure to use a metronome, and track your progress. The original score recommends starting at 60 bpm (beats per minute), and gradually increase to 108. You may need to start at a slower pace, or you may be able to jump into it at a faster one. Whatever the case, start at a tempo where you can play the entire piece ***perfectly***, and do not increase speed until you can do so.

You don't have to learn everything in one sitting. Learn the basic patterns for Exercise #1, and then start working through the various extrapolations that follow. Get your ears attuned to the sound of the exercises, observe how the variations can be applied to the other Hanon exercises (and to guitar exercises in general), and get acquainted with some of the scale and interval concepts if you're unfamiliar with them. Before you know it you'll be applying ideas to your own playing. Good luck and have fun!

Exercise #1

All of the exercises are in 2/4 time, in 16th notes, meaning 8 notes per bar. Most of the exercises run 14 bars ascending, then 14 bars descending, for two full octaves of the C major scale. Exercise #1 is an exception, ascending 14 bars but descending for 15, ending one bar below the start of the exercise.

The exercises are based on developing fundamental technique, and emphasize consistency, continuity, and repetition. That means truly mastering an exercise, playing it multiple (3-4) times in a row without pause, and ultimately combining it with the next exercise. In fact, the performance notes in the original score instruct the student, after mastering Exercises #1 and #2, to play both consecutively, no stopping in between. Exercises #3, 4, and 5 are to be played in similar fashion, “at least four times without interruption.”

Obviously these are pretty ambitious goals, especially for beginning players. The ideal approach is to make these exercises a part of a balanced practice session, no more than 15-20 minutes at a time in a 30-60 minute practice routine. As the exercises apply intervals and scales, they can be used as a complement to studies of those materials. Other scales can be applied to these intervallic patterns; what if we ran the patterns through, C harmonic minor instead of C major? What if we devised patterns in groups of six (or five, or seven) instead of four?

Applying the variations included in the book, and devising your own, are excellent ways to familiarize yourself with intervals and scales.

Many players will claim that you don't need to know any theory at all, and that's totally true. And it's always better to play, and listen to what you're playing, than to read about playing. But acquiring at least **some** knowledge about the basics of theory will save you hundreds of practice hours in the long run, and will help immensely with fretboard visualization and composition. It takes time, but once the pieces of the puzzle start clicking together, you actually stop thinking about theory, and what things are called, and start seeing how they fit. If you're undertaking a long journey of uncertain time and distance, doesn't it help to have a map?

Original Score

We'll start with the score as originally written, spanning two full octaves from C to B'. Use the suggested tab, fingerings, and picking instructions at least until you are thoroughly familiar with all the patterns.

Here is the intervallic spelling for Exercise #1:

Ascending: 1-3-4-5-6-5-4-3

Descending: 5-3-2-1-7-1-2-3

There is a chart at the end of the book showing the intervallic spellings for all twenty exercises featured in this book.

[illegible]

TAB **2**
4

3-7 3-5 7-5 3-7 5-8 5-7 9-7 5-8 7-10 7-9 10-9 7-10 8-12 9-10 12-10 9-12 5-9 5-7 9-7 5-9 7-10 7-9 10-9 7-10 9-12 9-10 12-10 9-12 10-14 10-12 14-12 10-14 7-10 8-10 12-10 8-10 9-12 10-12 13-12 10-12 10-14 12-13 15-13 12-14 8-12 8-10 12-10 8-12 10-13 10-12 13-12 10-13 12-15 12-13 15-13 12-15 15-12 15-13 12-13 15-12 13-10 13-12 10-12 13-10 12-8 12-10 8-10 12-8 15-12 14-12 10-12 14-12 13-10 12-10 9-10 12-10 12-8 10-9 7-9 10-8 14-10 14-12 10-12 14-10 12-9 12-10 9-10 12-9



3-String

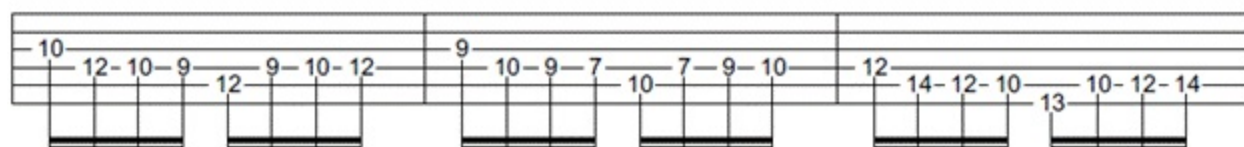
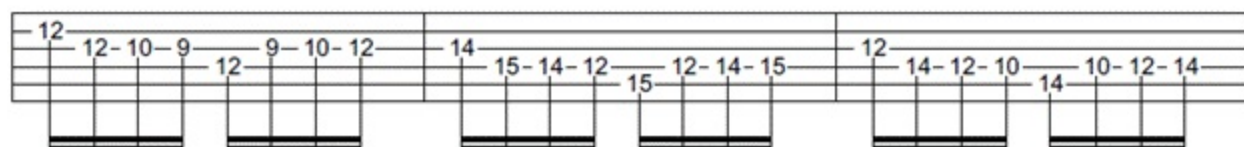
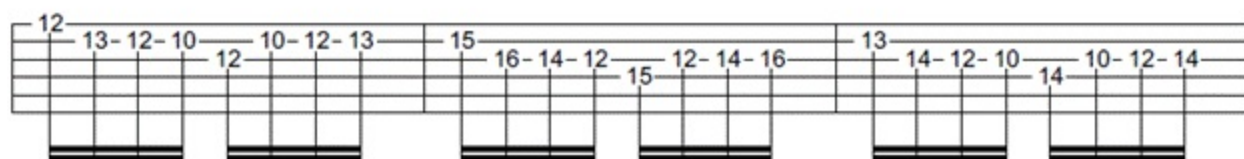
The first variation involves patterns that use three strings instead of two. Keep using strict down-up alternate picking, and observe how it changes now with the new layout.

Hanon #1 (3-str.)

2 1 2 4 1 4 2 1 2 1 2 4 2 4 2 1 2 1 2 4 2 4 2 1

The musical score is written for three strings (T, A, B) in 2/4 time. It consists of five systems, each with three measures. The patterns are as follows:

- System 1:** T string: 3-2-3-5, 2-5-3-2, 5-3-5-7; A string: 4-7-5-3, 7-5-3-2, 4-7-5-3; B string: 7-5-7-9, 5-9-7-5, 7-5-7-9.
- System 2:** T string: 8-7-9-10, 7-10-9-7, 5-4-5-7; A string: 5-7-5-4, 5-7-5-4, 5-7-5-4; B string: 7-5-7-9, 6-9-7-5, 7-5-7-9.
- System 3:** T string: 9-7-9-10, 8-10-9-7, 10-9-10-12; A string: 10-12-10-9, 10-12-10-9, 10-12-10-9; B string: 7-6-8-10, 7-10-8-6, 7-6-8-10.
- System 4:** T string: 9-8-10-12, 8-12-10-8, 10-10-12-13; A string: 10-13-12-10, 10-13-12-10, 10-13-12-10; B string: 12-12-13-15, 12-15-13-12, 12-12-13-15.
- System 5:** T string: 14-13-15-17, 13-17-15-13, 16-15-17-18; A string: 15-18-17-15, 15-18-17-15, 15-18-17-15; B string: 15-18-17-15, 15-18-17-15, 15-18-17-15.



3-String (legato)

This variation is a great way to work on legato playing and melodic contour at the same time. Definitely use the picking suggestions, but if you're comfortable with economy picking, it's a great opportunity to work on that once the patterns are comfortable.

For those unfamiliar with economy picking, basically it means picking in the same direction when changing strings, rather than strict alternate picking. So in this example, rather than "down-up, down-up" in each bar, you would go "down-down" going from the A string to the D string, and then "up-up" returning from the G to the D. Economy picking makes shapes such as these easier to play at faster tempos.

Focus on the legato aspect of the exercise before worrying about economy picking, though. Strive for a smooth, even sound.

Hanon #1 (3-str. legato)

□ V □ V □ V □ V

TAB 2/4

3-2-3-5 2-5-3-2 5-3-5-7 4-7-5-3 7-5-7-9 5-9-7-5

8-7-9-10 7-10-9-7 5-4-5-7 5-7-5-4 7-5-7-9 6-9-7-5

9-7-9-10 8-10-9-7 10-9-10-12 10-12-10-9 7-6-8-10 7-10-8-6

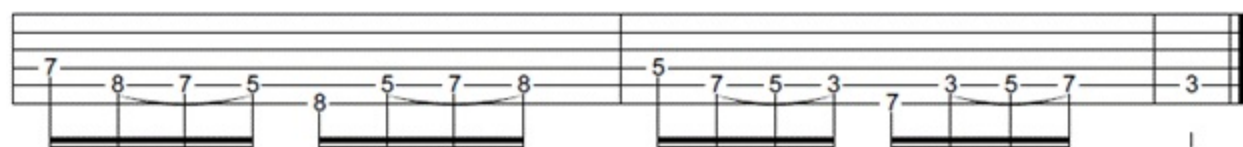
9-8-10-12 8-12-10-8 10-10-12-13 10-13-12-10 12-12-13-15 12-15-13-12

14-13-15-17 13-17-15-13 16-15-17-18 15-18-17-15

15-17-15-13 16-13-15-17 13-15-13-12 14-12-13-15

12-13-12-10 12-10-12-13 15-16-14-12 15-12-14-16 13-14-12-10 14-10-12-14

12-12-10-9 12-9-10-12 14-15-14-12 15-12-14-15 12-14-12-10 14-10-12-14



Full (guitar version)

By now you've no doubt noticed that while the original score lays well along the guitar neck, and allows you to move along a considerable range of positions, it doesn't utilize the low and high E strings all that much because of its range.

So we've optimized the exercise to use the full range of the standard guitar neck, starting with the open low E, and reaching the 20th fret of the high E (C note) before descending. If your guitar has 22 or 24 frets, you can easily extrapolate another position or two, but as this already expands the range of the exercise by eight bars in both directions, it will take you through just about every position.

Hanon #1 (full)

1 $\overset{0}{\text{H}}$ $\overset{3}{\text{V}}$ $\overset{0}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{3}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{0}{\text{H}}$ $\overset{3}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{4}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{4}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{4}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{4}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{4}{\text{H}}$ $\overset{2}{\text{V}}$ $\overset{1}{\text{H}}$ $\overset{4}{\text{V}}$

TAB 2/4

1 0-3 0-2-3-2-0 3 1-5 2-3-5-3-2 5 3-7 3-5-7-5-3 7

4 5-8 5-7-8-7-5 8 2-5 2-3-5-3-2 5 3-7 3-5-7-5-3 7

7 5-8 5-7-9-7-5 8 7-10 7-9-10-9-7 10 8-12 9-10-12-10-9 12

10 5-9 5-7-9-7-5 9 7-10 7-9-10-9-7 10 9-12 9-10-12-10-9 12

13

10-14 10-12-14-12-10 14 7-10 8-10-12-10-8 10 9-12 10-12-13-12-10 12

16

10-14 12-13-15-13-12 14 8-12 8-10-12-10-8 12 10-13 10-12-13-12-10 13

19

12-15 12-13-15-13-12 15 13-17 13-15-17-15-13 17 15-18 15-17-19-17-15 18

21

17-20 17-19-20-19-17 20 20-17 20-18-17-18-20 17 19-15 18-17-15-17-18 15

23

17-13 17-15-13-15-17 13 15-12 15-13-12-13-15 12 13-10 13-12-10-12-13 10

25

12-8 12-10-8-10-12 8 15-12 14-12-10-12-14 12 13-10 12-10-9-10-12 10

27

12-8 10-9-7-9-10 8 14-10 14-12-10-12-14 10 13-10 12-10-9-10-12 10

30

13-10 12-10-9-10-12 10 12-8 10-9-7-9-10 8 14-10 14-12-10-12-14 10

33



36



39



42



Full (3-string)

The three-string shapes are configured for our expanded exercise. The open strings may be a bit tricky to keep from ringing into the next note, but some well-placed palm muting with the picking hand will dampen them. Be sure to work legato and economy picking into the mix as well with these shapes.

Hanon #1 (full) (3-str.)

$\overset{0}{\text{H}}$ $\overset{3}{\vee}$ $\overset{0}{\text{H}}$ $\overset{2}{\vee}$ $\overset{3}{\text{H}}$ $\overset{2}{\vee}$ $\overset{0}{\text{H}}$ $\overset{3}{\vee}$ $\overset{1}{\text{H}}$ $\overset{0}{\vee}$ $\overset{1}{\text{H}}$ $\overset{2}{\vee}$ $\overset{0}{\text{H}}$ $\overset{2}{\vee}$ $\overset{1}{\text{H}}$ $\overset{0}{\vee}$ $\overset{2}{\text{H}}$ $\overset{1}{\vee}$ $\overset{2}{\text{H}}$ $\overset{4}{\vee}$ $\overset{1}{\text{H}}$ $\overset{4}{\vee}$ $\overset{2}{\text{H}}$ $\overset{1}{\vee}$

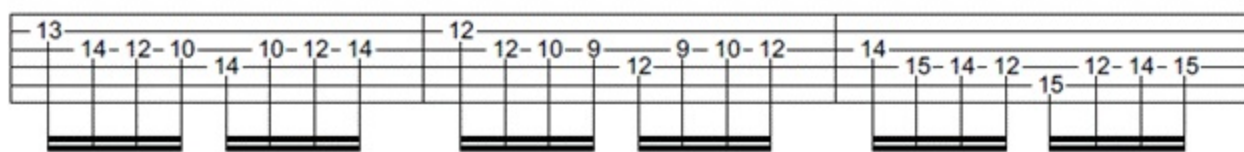
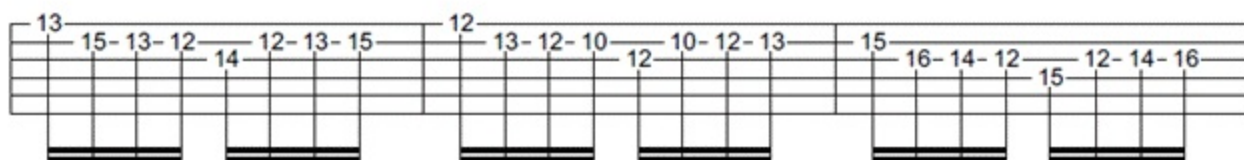
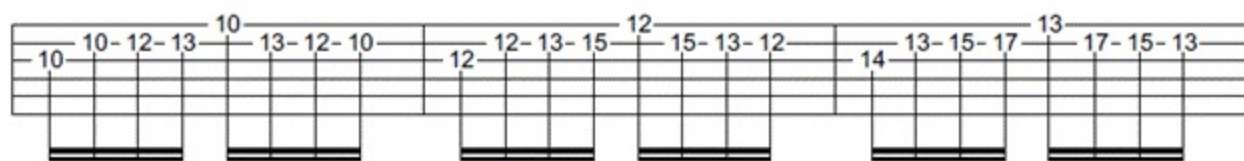
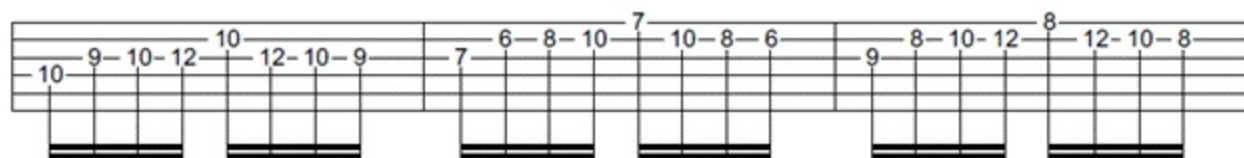
TAB **2**
4

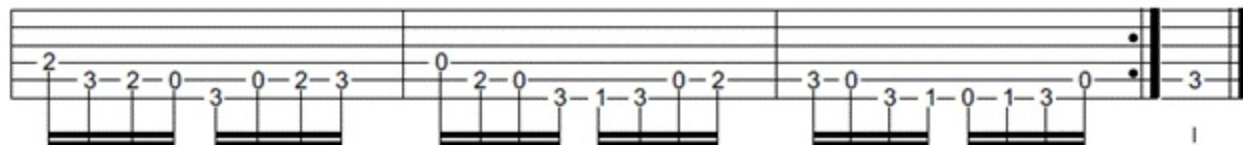
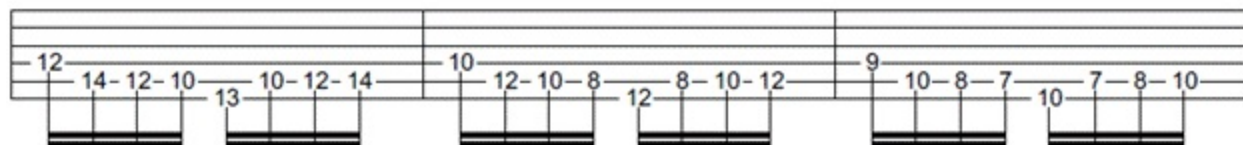
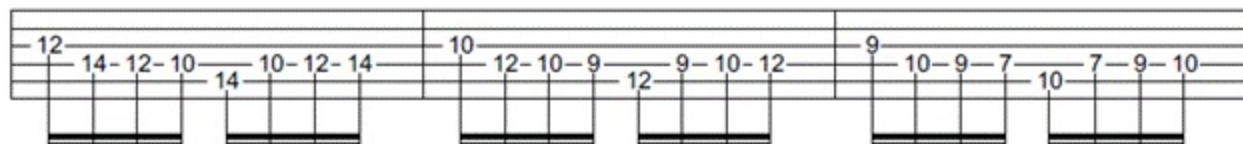
0-3 0-2 3-2 0-3 1 0-2 3 0 3-2 0 3 2-3 5 2 5-3 2

5 3-5 7 3 7-5 3 2 0-2 3 0 3-2 0 3 2-3 5 2 5-3 2

5 3-5 7 4 7-5 3 7 5-7 9 5 9-7 5 8 7-9 10 7 10-9 7

5 4-5 7 5 7-5 4 7 5-7 9 6 9-7 5 9 7-9 10 8 10-9 7





Adjacent String Pairs

The next five variations look at each pair of adjacent strings in succession. They are not meant to encompass the entire range of the original exercise, or our “full” expanded guitar version. But each variation will show the full range of patterns on the adjacent string pairs.

For four of the string pairs (E-A, A-D, D-G, B-E'), the same five shapes (ascending, then the shapes are reversed for descending) will be used, though in different orders. With standard tuning, the minor third interval of the G-B string pair will present a different set of shapes. All of the shapes are shown in the diagrams on the next few pages, as it will be useful to isolate and work on each shape, and then combine them for the various string pairs. Try the suggested fingerings first, and use strict down-up alternate picking, until the shapes are familiar.

By the time you work through all of the string pair variations, you should have a pretty good handle on the shapes (and their reverses), and playing them in just about every position on every combination of strings.

Hanon #1 (E-A)

Handwritten musical notation for Hanon #1 (E-A) on a four-line staff. The notation is organized into four systems, each with a vertical label 'T', 'A', and 'B' on the left. The first system includes a '2/4' time signature. The notation consists of a single line of notes with fingerings indicated by numbers 0-5. The notes are grouped into four measures, each containing a pair of notes (e.g., 0-3, 0-2, 3-2, 0-3). The second system continues the pattern with notes 5-8, 5-7, 8-7, 5-8. The third system continues with notes 10-13, 10-12, 14-12, 10-13. The fourth system continues with notes 15-19, 15-17, 19-17, 15-19. The notation is written in a simple, clear style, suitable for a beginner's exercise.

2/4

T
A
B

0-3 0-2 3-2 0-3

1-5 2-3 5-3 2-5

3-7 3-5 7-5 3-7

5-8 5-7 8-7 5-8

7-10 7-8 10-8 7-10

8-12 8-10 12-10 8-12

10-13 10-12 14-12 10-13

12-15 12-14 15-14 12-15

13-17 14-15 17-15 14-17

15-19 15-17 19-17 15-19

17-20 17-19 20-19 17-20

TAB

20 17 20 19 17 19 20 17 19 15 19 17 15 17 19 15

The first line of guitar tablature consists of four measures. The first measure contains fret numbers 20, 17, 20, and 19. The second measure contains 17, 19, 20, and 17. The third measure contains 19, 15, 19, and 17. The fourth measure contains 15, 17, 19, and 15. Each number is positioned above a horizontal line representing a string, with a vertical line indicating the fret position.

TAB

17 14 17 15 13 15 17 14 15 12 15 13 12 13 15 12 14 10 13 12 10 12 13 10

The second line of guitar tablature consists of six measures. The first measure contains fret numbers 17, 14, 17, and 15. The second measure contains 13, 15, 17, and 14. The third measure contains 15, 12, 15, and 13. The fourth measure contains 12, 13, 15, and 12. The fifth measure contains 14, 10, 13, and 12. The sixth measure contains 10, 12, 13, and 10. Each number is positioned above a horizontal line representing a string, with a vertical line indicating the fret position.

TAB

12 8 12 10 8 10 12 8 10 7 10 8 7 8 10 7 8 5 8 7 5 7 8 5

The third line of guitar tablature consists of six measures. The first measure contains fret numbers 12, 8, 12, and 10. The second measure contains 8, 10, 12, and 8. The third measure contains 10, 7, 10, and 8. The fourth measure contains 7, 8, 10, and 7. The fifth measure contains 8, 5, 8, and 7. The sixth measure contains 5, 7, 8, and 5. Each number is positioned above a horizontal line representing a string, with a vertical line indicating the fret position.

TAB

7 3 7 5 3 5 7 3 5 2 5 3 1 3 5 2 3 0 3 1 0 1 3 5 3

The fourth line of guitar tablature consists of six measures. The first measure contains fret numbers 7, 3, 7, and 5. The second measure contains 3, 5, 7, and 3. The third measure contains 5, 2, 5, and 3. The fourth measure contains 1, 3, 5, and 2. The fifth measure contains 3, 0, 3, and 1. The sixth measure contains 0, 1, 3, and 5. Each number is positioned above a horizontal line representing a string, with a vertical line indicating the fret position. The final measure ends with a double bar line and a small vertical line below the string.

Hanon #1 (A-D)

1

T 2
A 4
B 4

0-3 0-2-3-2-0-3 2-5 2-3-5-3-2-5 3-7 3-5-7-5-3-7

4

T
A
B

5-8 5-7-9-7-5-8 7-10 7-9-10-9-7-10 8-12 9-10-12-10-9-12

7

T
A
B

10-14 10-12-14-12-10-14 12-15 12-14-15-14-12-15 14-17 14-15-17-15-14-17

10

T
A
B

15-19 15-17-19-17-15-19 17-20 17-19-21-19-17-20

12

T
A
B

21—17—20—19—17—19—20—17—19—15—19—17—15—17—19—15

14

T
A
B

17-14—17-15-14-15-17—14—15-12—15-14-12-14-15—12—14-10—14-12-10-12-14—10

17

T
A
B

12-9—12-10-8-10-12—9—10-7—10-8-7-8-10—7—9-5—8-7-5-7-8—5

20

T
A
B

7-3—7-5-3-5-7—3—5-2—5-3-2-3-5—2—3-0—3-2-0-2-3—0—3

Hanon #1 (D-G)

First system of guitar tablature for Hanon #1 (D-G). The time signature is 2/4. The tablature is written for the Treble (T), Alto (A), and Bass (B) staves. The notes are: 0-3-0-2-4-2-0-3, 2-5-2-4-5-4-2-5, 3-7-4-5-7-5-4-7.

Second system of guitar tablature for Hanon #1 (D-G). The notes are: 5-9-5-7-9-7-5-9, 7-10-7-9-10-9-7-10, 9-12-9-10-12-10-9-12.

Third system of guitar tablature for Hanon #1 (D-G). The notes are: 10-14-10-12-14-12-10-14, 12-15-12-14-16-14-12-15, 14-17-14-16-17-16-14-17.

Fourth system of guitar tablature for Hanon #1 (D-G). The notes are: 15-19-16-17-19-17-16-19, 17-21-17-19-21-19-17-21.

T	21	17	21	19	17	19	21	17	19	16	19	17	15	17	19	16
A																
B																

T	17	14	17	15	14	15	17	14	16	12	15	14	12	14	15	12	14	10	14	12	10	12	14	10
A																								
B																								

T	12	9	12	10	9	10	12	9	10	7	10	9	7	9	10	7	9	5	9	7	5	7	9	5
A																								
B																								

T	7	4	7	5	3	5	7	4	5	2	5	3	2	3	5	2	4	0	3	2	0	2	3	0	3
A																									
B																									

Hanon #1 (G-B)

2/4

TAB

0-4 1-3 5-3 1-4 2-5 3-5 6-5 3-5 4-7 5-6 8-6 5-7

TAB

5-9 6-8 10-8 6-9 7-10 8-10 12-10 8-10 9-12 10-12 13-12 10-12

TAB

10-14 12-13 15-13 12-14 12-16 13-15 17-15 13-16

TAB

14-17 15-17 18-17 15-17 16-19 17-18 20-18 17-19

T	20	17						18	15							15
A			19	17	16	17	19			17	16	14	16	17		
B																

T	17	13						15	12							12
A			16	14	12	14	16			14	12	10	12	14		
B																

T	13	10						12	8					10	6	
A			12	10	9	10	12			10	9	7	9	10		
B																

T	8	5						6	3					5	1	
A			7	5	4	5	7			5	4	2	4	5		
B																

Hanon #1 (B-E)

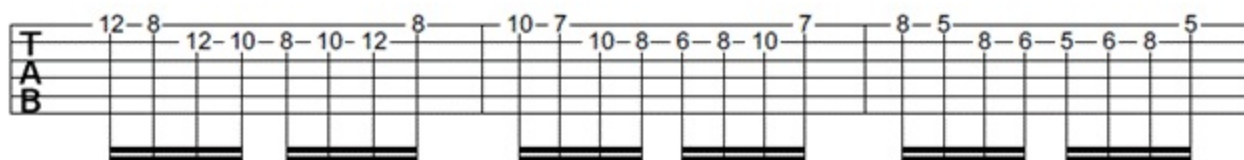
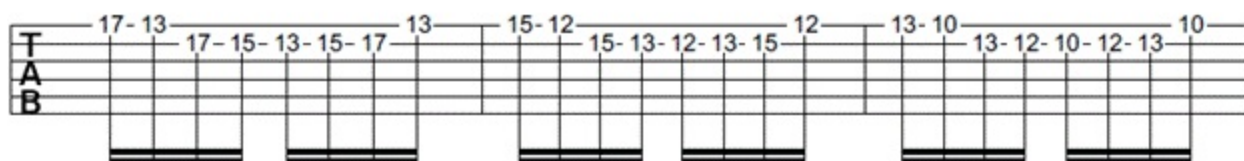
Handwritten guitar tablature for Hanon #1 (B-E) in 2/4 time. The piece consists of four lines of music, each with a treble (T), alto (A), and bass (B) staff. The notes are indicated by numbers on the strings, and the rhythm is indicated by the 2/4 time signature.

Line 1: 0-3 0-1-3-1-0 3 1-5 1-3-5-3-1 5 3-6 3-5-7-5-3 6

Line 2: 5-8 5-7-8-7-5 8 6-10 7-8-10-8-7 10 8-12 8-10-12-10-8 12

Line 3: 10-13 10-12-13-12-10 13 12-15 12-13-15-13-12 15 13-17 13-15-17-15-13 17

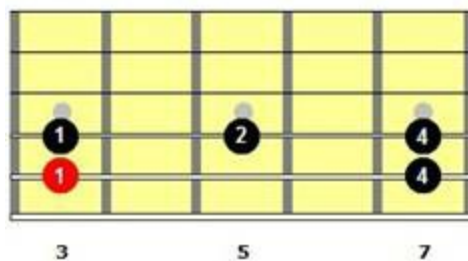
Line 4: 15-18 15-17-19-17-15 18 17-20 17-19-20-19-17 20



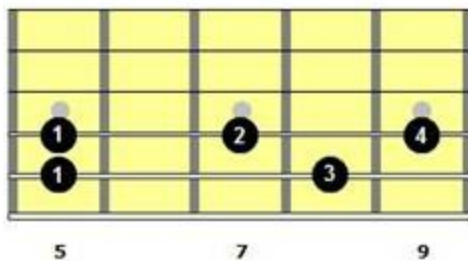
Shapes of Things (E-A, A-D, D-G, B-E' string pairs)

Ascending

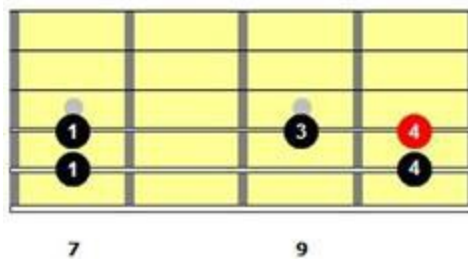
Shape 1



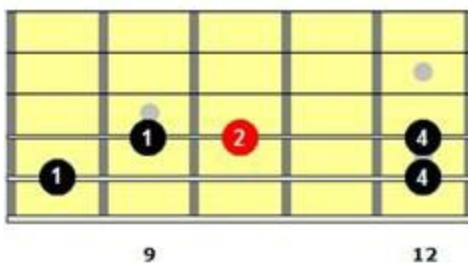
Shape 2



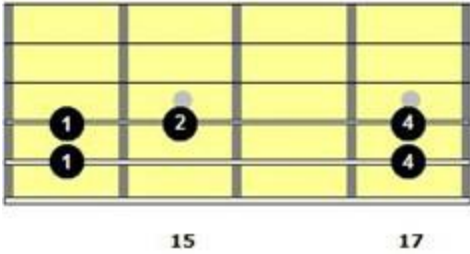
Shape 3



Shape 4

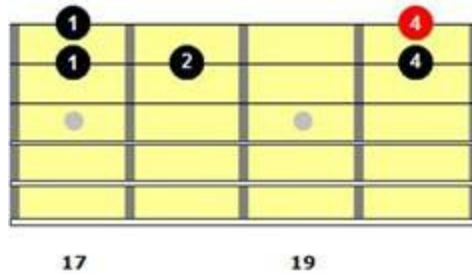


Shape 5

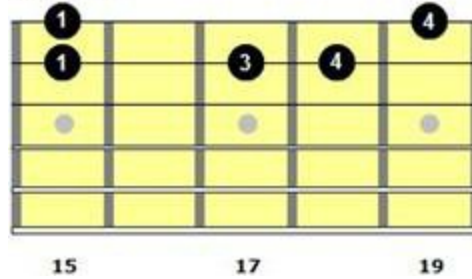


Descending

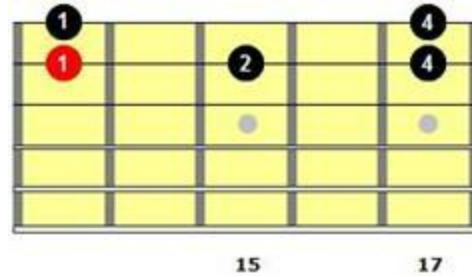
Shape 1



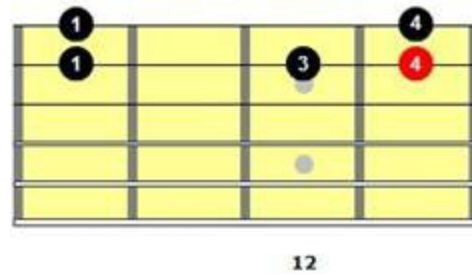
Shape 2



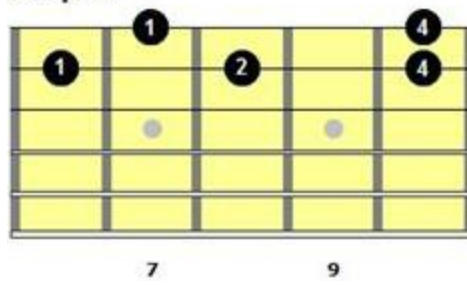
Shape 3



Shape 4



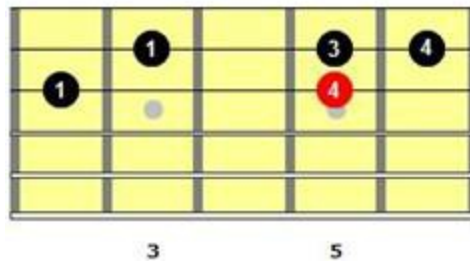
Shape 5



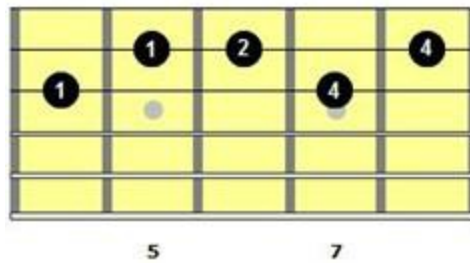
Shapes of Things (G-B string pair)

Ascending

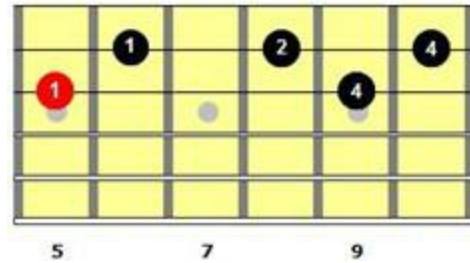
Shape 1



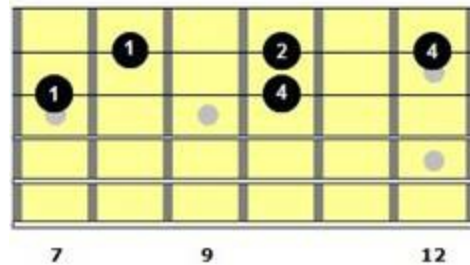
Shape 2



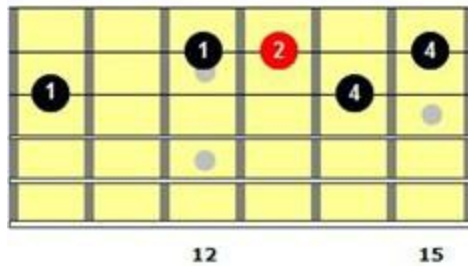
Shape 3



Shape 4

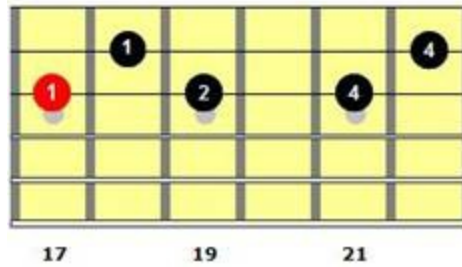


Shape 5

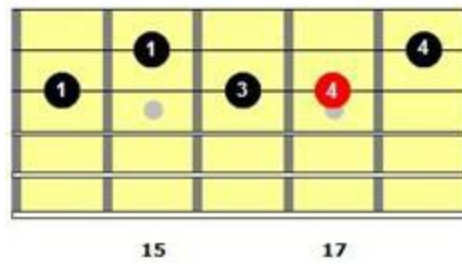


Descending

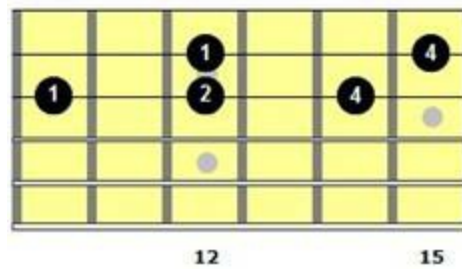
Shape 1



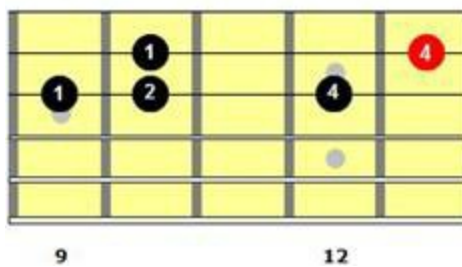
Shape 2



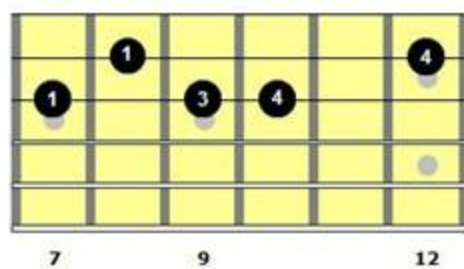
Shape 3



Shape 4



Shape 5



Position Playing

So we've worked the exercise through all the positions, moving up and down the neck on various string pairs, as well as using all six strings. These patterns are great for coming up with ways to travel along the neck melodically.

But position playing is important as well, and the exercise, as originally written, can be played in a single position. The next two exercises show how to do that. The first one plays the ascending pattern in the 8th position, and descends in the 10th position. The second exercise stays entirely in the 8th position, and is only 12 bars ascending and 12 bars descending.

Both of these position exercises feature combinations of two-and three-string shapes. As always, use strict down-up alternate picking until the shapes are comfortable and familiar, and then start trying things such as legato, economy picking, palm muting, etc.

Hanon #1

1

$\begin{matrix} \text{H} & \text{V} & \text{H} & \text{V} & \text{H} & \text{V} & \text{H} & \text{V} \\ \text{H} & \text{V} & \text{H} & \text{V} & \text{H} & \text{V} & \text{H} & \text{V} \end{matrix}$

2/4

8-12 8-10 12-10-8 12 10 8-10-12 9 12-10-8 12 10-12 9-10-9 12-10

4

8-12 9-10-12-10-9 12 10 9-10-12 9 12-10-9 12 10-12 9-10-9 12-10

7

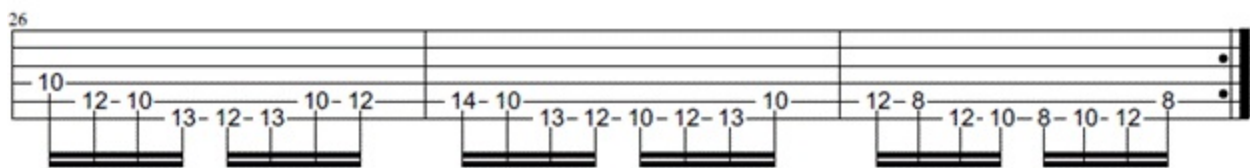
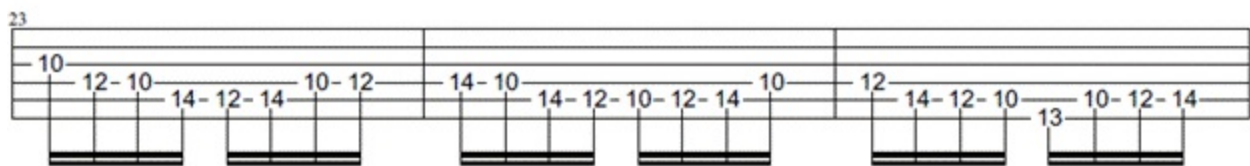
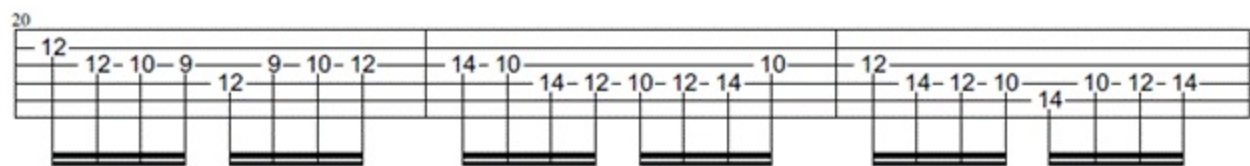
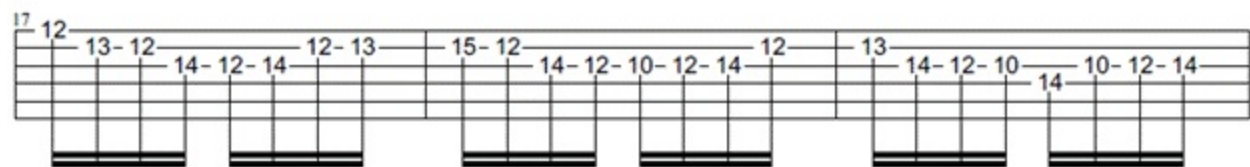
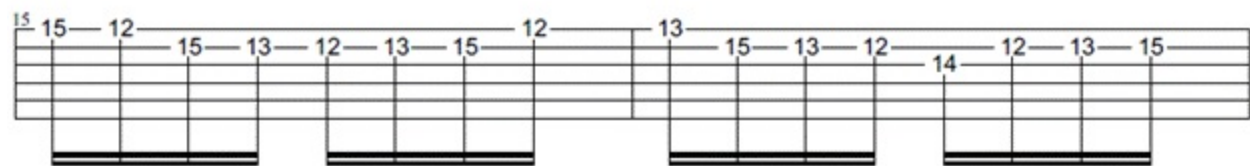
9-12 9-10-12-10-9 12 10 9-10-12 10 12-10-9 12 10-12 10-12-10 12-10

10

9-12 10-12-13-12-10 12 10 10-12-13 10 13-12-10 12 12-13 10-12-10 13-12

13

10-13 10-12-13-12-10 13 12-15 12-13 15-13-12 15



Hanon #1

1

TAB 2/4

8 7-8-10 7 10-8-7 10 8-10 7-9-7 10-8 7-10 7-9-10-9-7 10

4

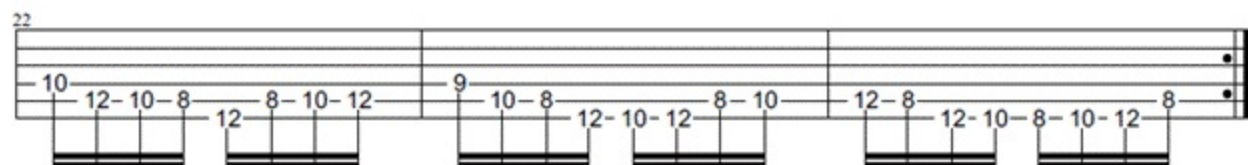
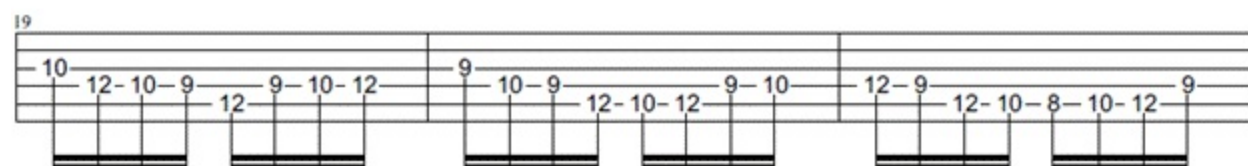
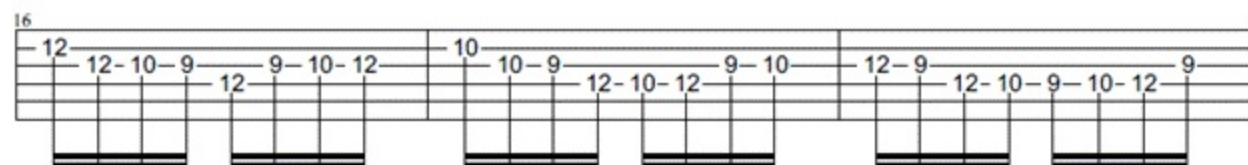
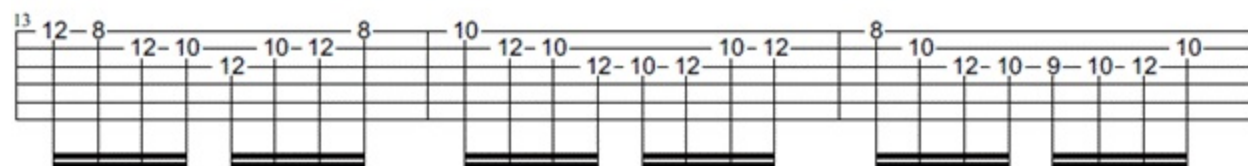
8 7-9-10 7 10-9-7 10 9-10 7-9-7 10-9 7-10 7-9-10-9-7 10

7

9 7-9-10 8 10-9-7 10 9-10 8-10-8 10-9 7-10 8-10 7 10-8 10

10

9 8-10 7-8-7 10-8 10 10 7-8-10-8-7 10 8 7-8-10-12-10-8 12



#1 in G (original/full)

If you know the circle of fifths concept, then you know that the key of G is a fifth above (or a fourth below) the key of C. Check out our [free cheat sheet](#) for a fuller explanation, but the basic rule of thumb is simple: going up a fifth (or down a fourth) adds a sharp (up one fret) to the key signature, going up a fourth (or down a fifth) adds a flat (down one fret) to the key signature.

The key of C is simplest for instructional materials because it has no sharps or flats in its major scale. As noted, the key of G is a fifth above C, and therefore has one sharp, the F#. So every F note in the exercise is now F#. The following tabs show the original score and our “full” extended guitar version, adjusted accordingly.

Even though just one note has been changed, many of the shapes and patterns we’ve been using are altered now. Work through all the variations that have been covered so far, including adjacent string pairs and single position playing, and get your ears and fingers attuned to the small but important changes.

Hanon #1 (G/Em)

1

T 2
A 4
B 4

3-7 4-5 7-5 4-7 5-9 5-7 9-7 5-9 7-10 7-9 10-9 7-10

4

T
A
B

9-12 9-10 12-10 9-12 5-9 5-7 9-7 5-9 7-10 7-9 11-9 7-10

7

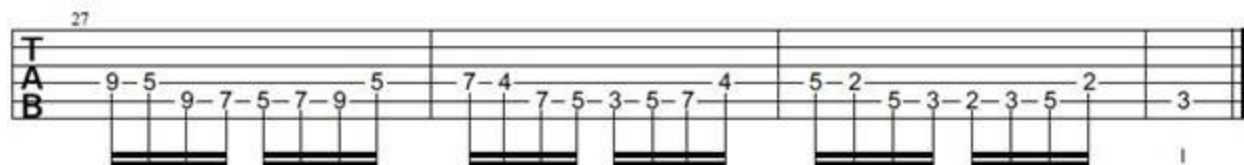
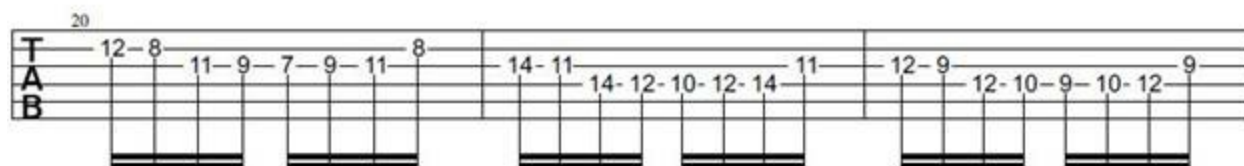
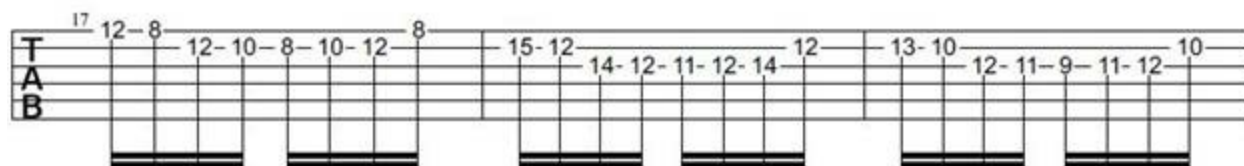
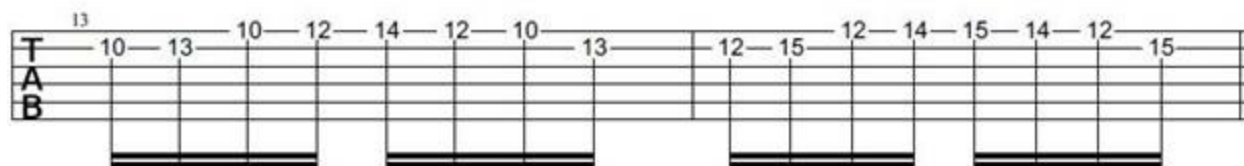
T
A
B

9-12 9-11 12-11 9-12 10-14 11-12 14-12 11-14 7-11 8-10 12-10 8-11

10

T
A
B

9-12 10-12 13-12 10-12 11-14 12-13 15-13 12-14 8-12 8-10 12-10 8-12



Hanon #1 (G/Em) (full)

1

TAB 2/4

0-3 0-2-3-2-0 3 2-5 2-3-5-3-2 5 3-7 3-5-7-5-3 7

4

TAB

5-8 5-7-9-7-5 8 2-5 2-4-5-4-2 5 3-7 4-5-7-5-4 7

7

TAB

5-9 5-7-9-7-5 9 7-10 7-9-10-9-7 10 9-12 9-10-12-10-9 12

10

TAB

5-9 5-7-9-7-5 9 7-10 7-9-11-9-7 10 9-12 9-11-12-11-9 12

13

TAB

10-14 11-12-14-12-11 14 7-11 8-10-12-10-8 11 9-12 10-12-13-12-10 12

16

TAB

11-14 12-13-15-13-12 14 8-12 8-10-12-10-8 12 10-13 10-12-14-12-10 13

19

TAB

12-15 12-14-15-14-12 15 13-17 14-15-17-15-14 17

21

TAB

15-19 15-17-19-17-15 19 17-20 17-19-20-19-17 20

23

TAB

20-17-20-19-17-19-20-17-19-15-19-17-15-17-19-15

25

TAB

17-14-17-15-13-15-17-14-15-12-15-13-12-13-15-12

27

TAB

14-10-13-12-10-12-13-10-12-8-12-10-8-10-12-8-15-12-14-12-11-12-14-12

30

TAB

13-10-12-11-9-11-12-10-12-8-11-9-7-9-11-8-14-11-14-12-10-12-14-11

33

TAB

12-9-12-10-9-10-12-9-11-7-10-9-7-9-10-7-9-5-9-7-5-7-9-5

36

TAB

12-9-12-10-9-10-12-9-10-7-10-9-7-9-10-7-9-5-9-7-5-7-9-5

39

TAB

7-4-7-5-3-5-7-4-5-2-5-3-2-3-5-2-4-0-3-2-0-2-3-0

42

TAB

7-3-7-5-3-5-7-3-5-2-5-3-2-3-5-2-3-0-3-2-0-2-3-5-0

#1 in D (original/full)

Continuing with the circle of fifths, the next key a fifth above G is the key of D, which has two sharp notes, F# and C#. So we're taking our two tabs (original and full) in the key of G, which already have the F# notes, and turning all the C notes into C#.

The next key in the sequence will be the key of A, which has three sharps in it, F#, C#, and G#. So you would take the tabs for the key of D, and change all the G notes to G#.

If we had gone in the other direction from the original key of C, and gone up a fourth (or down a fifth), we would have gone to the key of F, and added a flat to the key signature. For the key of F, the B notes are flattened. So you would go through and change every B note to a Bb, down one fret.

Again, be sure to use the reference sheet on the Resources page for the complete circle/cycle of fifths/fourths. The patterns contained within shed light on some very fundamental concepts that underpin a great deal of music theory, and are not too difficult to play through and learn. There are very few shortcuts in learning guitar or music theory, but this is definitely one of them; knowing the circle of fifths, as with other basic theory concepts, will shave hundreds of hours off your practice time in the years to come, I guarantee you.

Hanon #1 (D/Bm)

1

TAB 2/4

4-7-4-5-7-5-4-7-5-9-5-7-9-7-5-9-7-10-7-9-11-9-7-10

4

TAB

9-12-9-11-12-11-9-12-5-9-6-7-9-7-6-9-7-11-7-9-11-9-7-11

7

TAB

9-12-9-11-12-11-9-12-11-14-11-12-14-12-11-14-7-11-8-10-12-10-8-11

10

TAB

9-12-10-12-14-12-10-12-11-14-12-14-15-14-12-14-8-12-9-10-12-10-9-12

13

TAB

10-14-10-12-14-12-10-14-12-15-12-14-15-14-12-15

15

TAB

15-12-15-14-12-14-15-12-14-10-14-12-10-12-14-10

17

TAB

12-9-12-10-8-10-12-9-15-12-14-12-11-12-14-12-14-10-12-11-9-11-12-10

20

TAB

12-8-11-9-7-9-11-8-14-11-14-12-11-12-14-11-12-9-12-11-9-10-12-9

23

T
A
B

11·7 11·9-7-9·11-7 9-6 9-7-5-7-9 6 12·9 12 10-9·10 12 9 11·7 10 9-7-9 10 7

27

T
A
B

9-5 9-7-5-7-9 5 7-4 7-5-4-5-7 4 5-2 5-4-2-4-5 2 5

Hanon #1 (D/Bm) (full)

1

TAB 2/4

0-3 0-2-4-2-0 3 2-5 2-4-5-4-2 5 3-7 4-5-7-5-4 7

4

TAB

5-9 5-7-9-7-5 9 2-5 2-4-5-4-2 5 4-7 4-5-7-5-4 7

7

TAB

5-9 5-7-9-7-5 9 7-10 7-9-11-9-7 10 9-12 9-11-12-11-9 12

10

TAB

5-9 6-7-9-7-6 9 7-11 7-9-11-9-7 11 9-12 9-11-12-11-9 12

13

TAB

11-14 11-12-14-12-11 14 7-11 8-10-12-10-8 11 9-12 10-12-14-12-10 12

16

TAB

11-14 12-14-15-14-12 14 8-12 9-10-12-10-9 12 10-14 10-12-14-12-10 14

19

TAB

12-15 12-14-15-14-12 15 14-17 14-15-17-15-14 17

21

TAB

15-19 15-17-19-17-15 19 17-20 17-19-21-19-17 20

23

TAB

21—17—20—19—17—19—20—17—19—15—19—17—15—17—19—15

25

TAB

17—14—17—15—14—15—17—14—15—12—15—14—12—14—15—12

27

TAB

14—10—14—12—10—12—14—10—12—9—12—10—8—10—12—9—15—12—14—12—11—12—14—12

30

TAB

14—10—12—11—9—11—12—10—12—8—11—9—7—9—11—8—14—11—14—12—11—12—14—11

33

TAB

12—9—12—11—9—11—12—9—11—7—11—9—7—9—11—7—9—6—9—7—5—7—9—6

36

TAB

12—9—12—10—9—10—12—9—11—7—10—9—7—9—10—7—9—5—9—7—5—7—9—5

39

TAB

7—4—7—5—4—5—7—4—5—2—5—4—2—4—5—2—4—0—4—2—0—2—4—0

42

TAB

7—4—7—5—3—5—7—4—5—2—5—3—2—3—5—2—4—0—3—2—0—2—3—5—0

Exercises #2-20

For Exercises #2-10, we've included both original and "full" tabs, as well as 3-string shapes where appropriate. For #11-20, just the original score is provided. It is strongly encouraged that you extrapolate those pieces to utilize as much of the fretboard as possible. A broad range of techniques and melodic styles can be utilized in these exercises -- trills, pedal point, triads, and melodic contour. Brief notes are provided for each exercise, and a master chart of all the intervallic spellings is at the end of the book.

That last concept, "melodic contour," is somewhat vague but you know it when you hear it. Every melody has a "shape" that you can see visually when written out, and hear when you play it. The quality of that shape is the contour, and it's a vital element to developing your own melodic style.

Some players favor wider intervals, which have a particular sound or "flavor," while others may favor smaller intervals, closer together, that draw a clearer path and build toward melodic resolution. A pedal-point figure sounds distinctly different from a peak-valley triadic arpeggio, even if derived from the exact same scale.

The beauty of the Hanon exercises is that they explore such a wide variety of melodic possibilities. And when you apply all the variations we used on #1 to each of the other exercises, you get a more comprehensive view of all of those possibilities.

Realistically, it could take months to gain proficiency in even half of the twenty exercises included here. That's okay; understanding that it's a journey and not a destination is probably the most important step to

establishing a productive practice regimen, of which these exercises are just a small part. Take it a piece at a time, be patient with learning everything, and really listen for melodic bits and pieces to grab and use for your own.

Exercise #2

This exercise is a good melodic study in two types of intervals (thirds and fourths), as well as scale sequences. In getting from the 2nd note of the sequence to the 3rd note (an interval of a fourth), the shapes are set up to require either a position shift or to bar the pinky finger on the same fret for both notes. This is easier than it looks. The last five notes of the phrase are cascading 3-note scale sequences, very useful in melodic improvisation.

Make sure these phrases sound smooth and fluid. There are several places rhythmic accents can emphasize melodic phrasing, especially the 1st, 3rd, and 6th notes of each 8-note phrase.

In the 3-string version, the shapes tabbed for the first three notes spell out an inverted triad; where a triad is normally spelled **R(root)-3-5**, these inversions spell out **3-5-R**. These are extremely useful triad shapes and fingerings to learn.

Handout #2

1 4 4 2 2 4 4 3 3 4 2 2 4 3 4 4 3 3 4 4

TAB 2/4

3-7-7-5-3-5-3-7 5-8-9-7-5-7-5-8 7-10-10-9-7-9-7-10

4 8-12-12-10-9-10-9-12 5-9-9-7-5-7-5-9 7-10-10-9-7-9-7-10

7 9-12-12-10-9-10-9-12 10-14-14-12-10-12-10-14 7-10-12-10-8-10-8-10

10 9-12-13-12-10-12-10-12 10-14-15-13-12-13-12-14 8-12-12-10-8-10-8-12

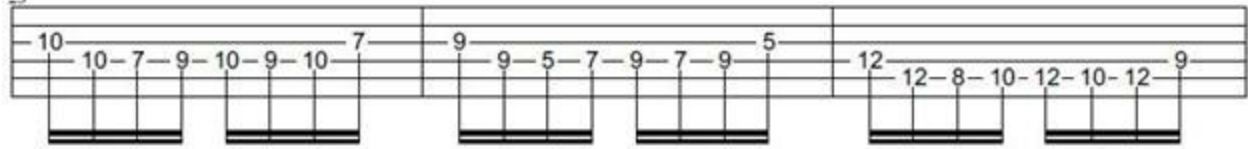
13 10-13-13-12-10-12-10-13 12-15-15-13-12-13-12-15

15 15-15-12-13-15-13-15-12 13-13-10-12-13-12-13-10

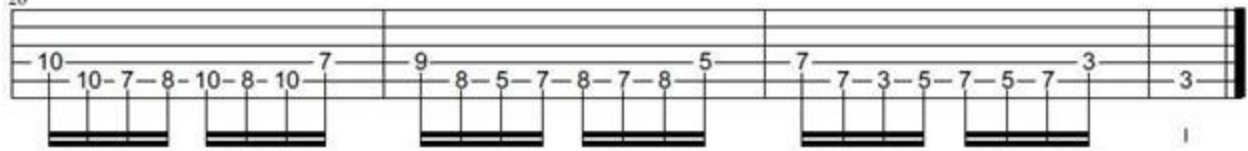
17 12-12-8-10-12-10-12-8 15-14-10-12-14-12-14-12 13-12-9-10-12-10-12-10

20 12-10-7-9-10-9-10-8 14-14-10-12-14-12-14-10 12-12-9-10-12-10-12-9

23



26



Hanon #2 (3 str.)

1

T 2
A 4
B 4

3 2 2 5 3 5 3 2 5 3 4 7 5 7 5 3 7 5 5 9 7 9 7 5

4

8 7 7 10 9 10 9 7 5 4 5 7 5 7 5 4 7 5 6 9 7 9 7 5

7

9 7 8 10 9 10 9 7 10 9 10 12 10 12 10 9 7 6 7 10 8 10 8 6

10

9 8 8 12 10 12 10 8 10 10 10 13 12 13 12 10 12 12 15 13 15 13 12

13

14 13 13 17 15 17 15 13 16 15 15 18 17 18 17 15

15

15 15 16 13 15 13 15 17 13 13 14 12 13 12 13 15

17

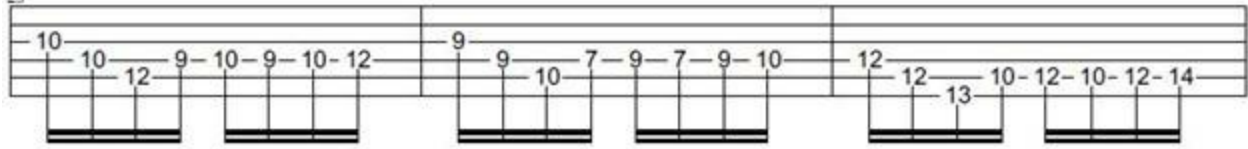
12 12 12 10 12 10 12 13 15 14 15 12 14 12 14 16 13 12 14 10 12 10 12 14

20

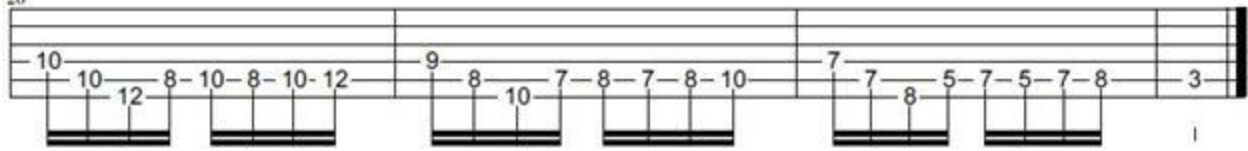
12 12 12 9 10 9 10 12 14 14 15 12 14 12 14 15 12 12 14 10 12 10 12 14

The image shows a handwritten musical score for a three-string guitar exercise. It consists of eight systems of music, each with three staves labeled T (Treble), A (Alto), and B (Bass). The time signature is 2/4. The exercise is numbered 1 to 20. The notation includes fingerings (1-5) and fret numbers (3-18). The music is written in a style that suggests it is a transcription of a handwritten score, with some variations in notation and spacing.

23



26



Hanon #2 (full)

1 $\overset{0}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{0}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{0}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$

TAB 2/4

0-3 3-2-0-2-0-3 1-5 5-3-2-3-2-5 3-7 7-5-3-5-3-7

4 0-3 3-2-0-2-0-3 2-5 5-3-2-3-2-5 3-7 7-5-3-5-3-7

7 5-8 9-7-5-7-5-8 7-10 10-9-7-9-7-10 8-12 12-10-9-10-9-12

10 5-9 9-7-5-7-5-9 7-10 10-9-7-9-7-10 9-12 12-10-9-10-9-12

13

10-14 14-12-10-12-10 14 7-10 12-10-8-10-8 10 9-12 13-12-10-12-10 12

16

10-14 15-13-12-13-12 14 8-12 12-10-8-10-8 12 10-13 13-12-10-12-10 13

19

12-15 15-13-12-13-12 15 13-17 17-15-13-15-13 17 15-19 19-17-15-17-15 19

21

17-20 20-19-17-19-17 20 20-17-18-20-18-20 17 19-18-15-17-18-17-18 15

23

17-17-13-15-17-15-17 13 15-15-12-13-15-13-15 12 13-13-10-12-13-12-13 10

25

12-12-8-10-12-10-12 8 15-14-10-12-14-12-14 12 13-12-9-10-12-10-12 10

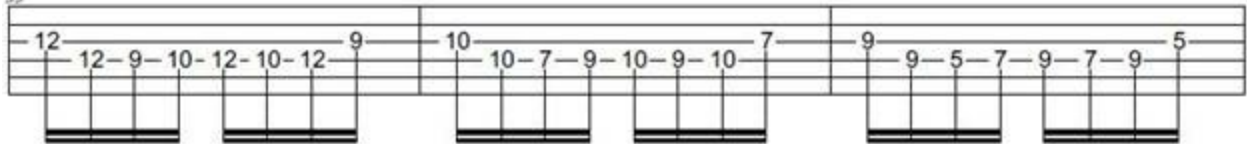
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10-7-9-10-9-10 8 14-14-10-12-14-12-14 10 12-10-7-9-10-9-10 8

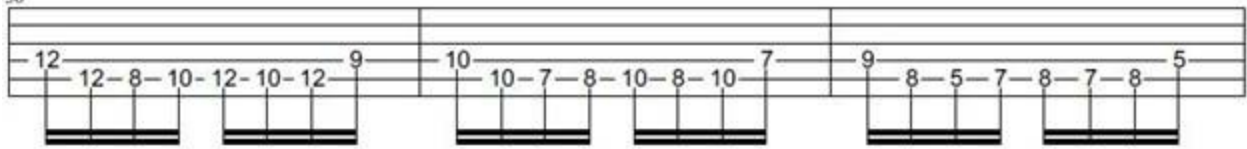
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13-12-9-10-12-10-12 10 12-10-7-9-10-9-10 8 14-14-10-12-14-12-14 10

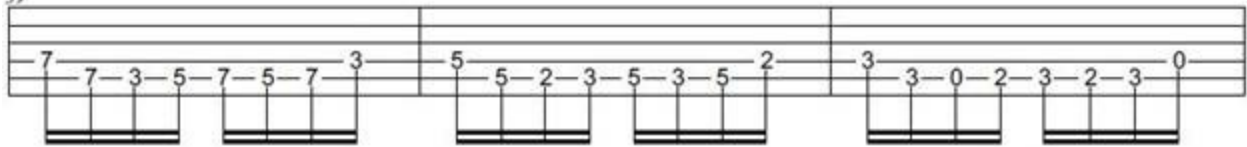
33



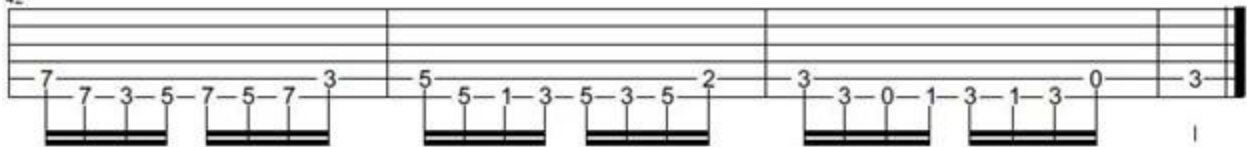
36



39



42



Exercise #3

This exercise is identical to Exercise #2, with the last three notes reversing back to where the scale sequence began, rather than continuing the stepwise sequence in the same direction. Back-and-forth scale sequencing is another useful melodic device. Remember to keep the pinky finger (index finger on the 3-string version) barred for the perfect fourth intervals, and ready to shift for the augmented fourths and the G-B string shapes.

Hanon #3

The exercise is written for guitar in 2/4 time, using Treble (T), Alto (A), and Bass (B) staves. It consists of four systems of music, each with three measures. The first system starts at measure 1, the second at measure 4, the third at measure 7, and the fourth at measure 10. Fingerings are indicated by numbers 1-4 above notes. The exercise features a mix of ascending and descending scale runs, with some measures containing double bar lines and repeat signs. The notes are primarily on the 3rd, 4th, and 5th strings, with some higher fret positions (up to 15) indicated by numbers above the notes.

Measure 1: 3-7, 7-5-3, 3-5 (Fingerings: 1, 4, 4, 2, 1, 4, 1, 2)

Measure 2: 5-8, 9-7-5, 8-5-7 (Fingerings: 1, 3, 4, 2, 3, 1, 2)

Measure 3: 7-10, 10-9-7, 10-7-9 (Fingerings: 1, 4, 4, 3, 1, 4, 1, 3)

Measure 4: 8-12, 12-10-9, 12-9-10 (Fingerings: 1, 4, 4, 2, 1, 4, 1, 2)

Measure 5: 5-9, 9-7-5, 9-5-7 (Fingerings: 1, 3, 4, 2, 3, 1, 2)

Measure 6: 7-10, 10-9-7, 10-7-9 (Fingerings: 1, 4, 4, 3, 1, 4, 1, 3)

Measure 7: 9-12, 12-10-9, 12-9-10 (Fingerings: 1, 4, 4, 2, 1, 4, 1, 2)

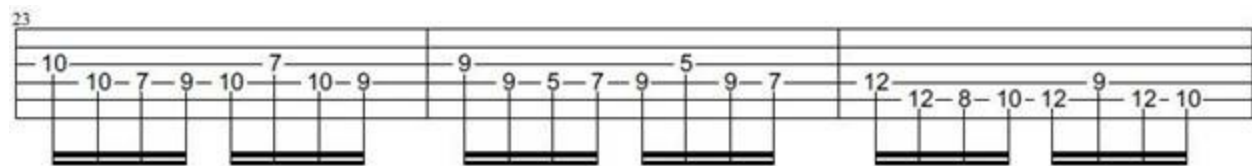
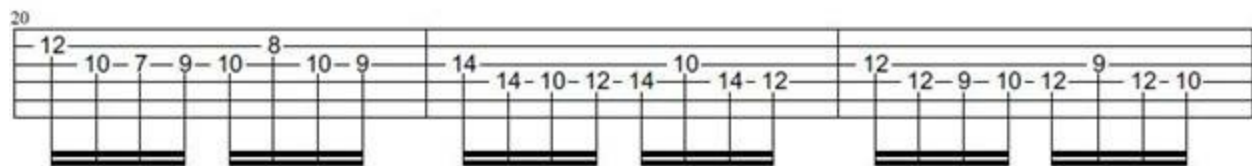
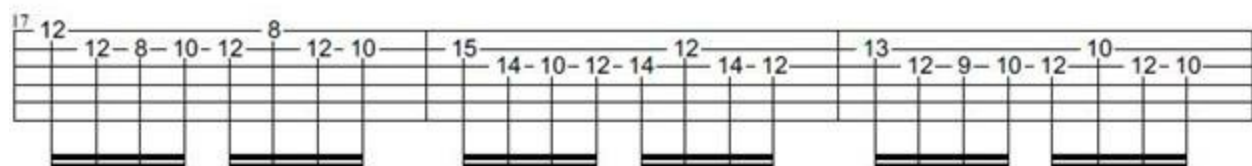
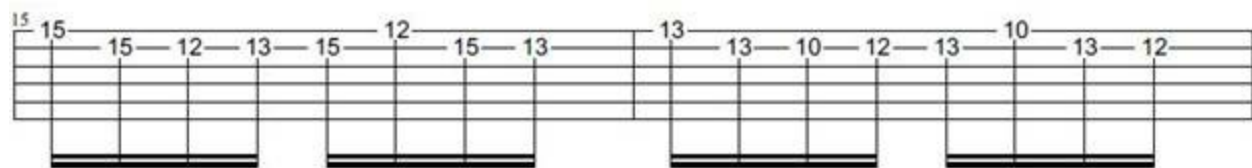
Measure 8: 10-14, 14-12-10, 10-12 (Fingerings: 1, 3, 4, 2, 3, 1, 2)

Measure 9: 7-10, 12-10-8, 10-8-10 (Fingerings: 1, 4, 4, 3, 1, 4, 1, 3)

Measure 10: 9-12, 13-12-10, 10-12 (Fingerings: 1, 4, 4, 2, 1, 4, 1, 2)

Measure 11: 10-14, 15-13-12, 12-13 (Fingerings: 1, 3, 4, 2, 3, 1, 2)

Measure 12: 8-12, 12-10-8, 12-8-10 (Fingerings: 1, 4, 4, 3, 1, 4, 1, 3)



Hanon #3 (3 str.)

1

T 2
A 4
B 4

3 2 2 5 3 2 3 5 5 3 4 7 5 3 5 7 7 5 5 9 7 5 7 9

4

8 7 7 10 9 7 9 10 5 4 5 7 5 4 5 7 7 5 6 9 7 5 7 9

7

9 7 8 10 9 7 9 10 10 9 10 12 10 9 10 12 7 6 7 10 8 6 8 10

10

9 8 8 12 10 8 10 12 10 10 10 13 12 10 12 13 12 12 12 15 13 12 13 15

13

14 13 13 17 15 13 15 17 16 15 15 18 17 15 17 18

15

15 15 16 17 15 17 15 17 13 13 14 16 13 15 13 16

17

12 12 12 14 12 13 12 14 10 10 10 12 10 12 10 12 8 8 9 10 8 10 8 10

20

7 6 7 9 6 8 6 9 10 9 10 12 9 10 9 12 8 7 9 10 7 9 7 10

23

6 5 7 4 5 7 5 4

5 4 5 7 4 5 4 7

7 7 8 10 7 9 7 10

26

5 5 7 8 5 7 5 8

9 8 10 7 8 10 8 7

7 7 8 10 7 8 7 5

3

Hanon #3 (full)

1 0 3 3 2 0 3 0 2 1 5 5 3 2 5 2 3 3 7 7 5 3 7 3 5

TAB 2/4

4 5 8 8 7 5 8 5 7 2 5 5 3 2 5 2 3 3 7 7 5 3 7 3 5

7 5 8 9 7 5 8 5 7 7 10 10 9 7 10 7 9 8 12 12 10 9 12 9 10

10 5 9 9 7 5 9 5 7 7 10 10 9 7 10 7 9 9 12 12 10 9 12 9 10

13

10-14 14-12-10 14 10-12 7-10 12-10-8 10 8-10 9-12 13-12-10 12 10-12

16

10-14 15-13-12 14 12-13 8-12 12-10-8 12 8-10 10-13 13-12-10 13 10-12

19

12-15 15-13-12 15 12-13 13-17 17-15-13 17 13-15

21

15-18 19-17-15 18 15-17 17-20 20-19-17 20 17-19

23

20 20-17-18 20 17 20-18 19 18-15-17 18 15 18-17

25

17 17-13-15 17 13 17-15 15 15-12-13 15 12 15-13

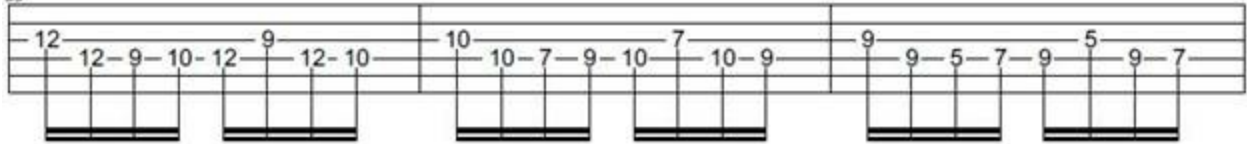
27

13 13-10-12-13 10 13-12 12 12-8-10-12 8 12-10 15 14-10-12-14 12 14-12

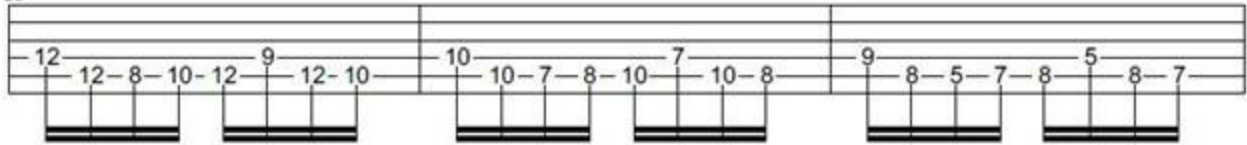
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13 12-9-10-12 10 12-10 12 10-7-9-10 8 10-9 14 14-10-12-14 10 14-12

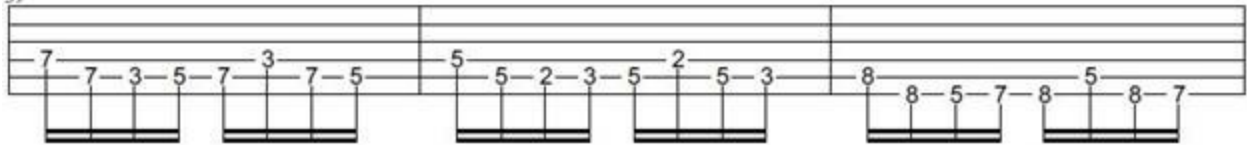
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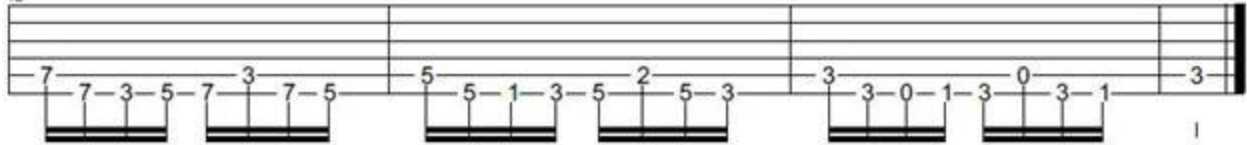
36



39



42



Exercise #4

This time the pinky finger barring required for the fourth interval occurs in the middle of the 8-note exercise phrase, on the 4th and 5th notes. It may actually be simpler at first to break the phrase into two halves. In scale degree terms, the first four notes go **1-2-1-3**, sort of a mini pedal point, while the second half spells out **6-5-4-3**. Try running each half up and down the fretboard in sequence a few times before putting the two halves together.

The 3-string version features the same inverted triad shapes we saw in #2 and #3.

Hanon #4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

13

10—12—10—13—13—12—10—13—12—13—12—15—15—13—12—15

15

15—13—15—15—12—13—15—12—13—12—13—13—10—12—13—10

17

12—10—12—12—8—10—12—8—15—13—15—14—10—12—14—12—13—12—13—12—9—10—12—10

20

12—10—12—10—7—9—10—8—14—12—14—14—10—12—14—10—12—10—12—12—9—10—12—9

23

10—9—10—10—7—9—10—7—9—7—9—9—5—7—9—5—12—10—12—12—8—10—12—9

26

10—9—10—10—7—8—10—7—9—7—9—8—5—7—8—5—7—5—7—7—3—5—7—3—3

1

Hanon #4 (3 str.)

1

T 2
A 4
B 4

3-5-3 2 2-5-3-2 5-7-5 3 4-7-5-3 7-8-7 5 5-9-7-5

4

8-10-8 7 7-10-9-7 5-7-5 4 5-7-5-4 7-9-7 5 6-9-7-5

7

9-10-9 7 8-10-9-7 10-12-10 9 10-12-10-9 7-9-7 6 7-10-8-6

10

9-10-9 8 8-12-10-8 10-12-10 10 10-13-12-10 12-14-12 12 12-15-13-12

13

14-16-14 13 13-17-15-13 16-17-16 15 15-18-17-15

15

15-18-15 15 16-17-15-17 13-17-13 13 14-16-13-15

17

12-15-12 12 12-14-12-13 10-13-10 10 10-12-10-12 8-12-8 12-9-10-12 10

20

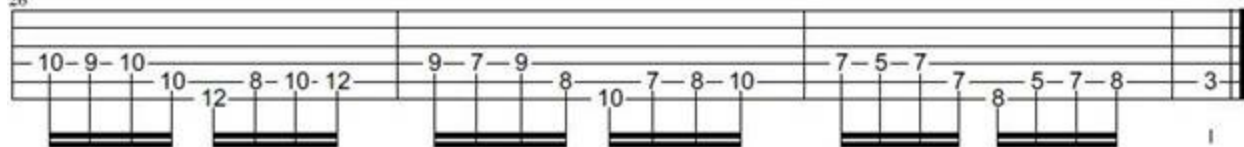
7-10-7 10-7-9-10 8 10-12-10 9 10-12-9-10 8-10-8 7 9-10-7-9

The image displays a musical score for a three-string guitar exercise titled 'Hanon #4 (3 str.)'. The score is organized into eight systems, each containing three staves labeled T (Treble), A (Alto), and B (Bass). The first system includes a key signature of one sharp (F#) and a 2/4 time signature. The notation consists of eighth and sixteenth notes, often beamed together in groups of four. Fingering numbers (1-5) are placed above the notes. The exercise progresses through a series of ascending and descending scales, with some systems featuring double stops (two notes on the same string). The piece concludes with a final measure in the eighth system.

23



26



Hanon #4 (full)

1 $\overset{1}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{5}{\downarrow}$ $\overset{6}{\downarrow}$ $\overset{7}{\downarrow}$ $\overset{8}{\downarrow}$ $\overset{9}{\downarrow}$ $\overset{10}{\downarrow}$ $\overset{11}{\downarrow}$ $\overset{12}{\downarrow}$ $\overset{13}{\downarrow}$ $\overset{14}{\downarrow}$ $\overset{15}{\downarrow}$ $\overset{16}{\downarrow}$ $\overset{17}{\downarrow}$ $\overset{18}{\downarrow}$ $\overset{19}{\downarrow}$ $\overset{20}{\downarrow}$ $\overset{21}{\downarrow}$ $\overset{22}{\downarrow}$ $\overset{23}{\downarrow}$ $\overset{24}{\downarrow}$ $\overset{25}{\downarrow}$ $\overset{26}{\downarrow}$ $\overset{27}{\downarrow}$ $\overset{28}{\downarrow}$ $\overset{29}{\downarrow}$ $\overset{30}{\downarrow}$ $\overset{31}{\downarrow}$ $\overset{32}{\downarrow}$ $\overset{33}{\downarrow}$ $\overset{34}{\downarrow}$ $\overset{35}{\downarrow}$ $\overset{36}{\downarrow}$ $\overset{37}{\downarrow}$ $\overset{38}{\downarrow}$ $\overset{39}{\downarrow}$ $\overset{40}{\downarrow}$ $\overset{41}{\downarrow}$ $\overset{42}{\downarrow}$ $\overset{43}{\downarrow}$ $\overset{44}{\downarrow}$ $\overset{45}{\downarrow}$ $\overset{46}{\downarrow}$ $\overset{47}{\downarrow}$ $\overset{48}{\downarrow}$ $\overset{49}{\downarrow}$ $\overset{50}{\downarrow}$ $\overset{51}{\downarrow}$ $\overset{52}{\downarrow}$ $\overset{53}{\downarrow}$ $\overset{54}{\downarrow}$ $\overset{55}{\downarrow}$ $\overset{56}{\downarrow}$ $\overset{57}{\downarrow}$ $\overset{58}{\downarrow}$ $\overset{59}{\downarrow}$ $\overset{60}{\downarrow}$ $\overset{61}{\downarrow}$ $\overset{62}{\downarrow}$ $\overset{63}{\downarrow}$ $\overset{64}{\downarrow}$ $\overset{65}{\downarrow}$ $\overset{66}{\downarrow}$ $\overset{67}{\downarrow}$ $\overset{68}{\downarrow}$ $\overset{69}{\downarrow}$ $\overset{70}{\downarrow}$ $\overset{71}{\downarrow}$ $\overset{72}{\downarrow}$ $\overset{73}{\downarrow}$ $\overset{74}{\downarrow}$ $\overset{75}{\downarrow}$ $\overset{76}{\downarrow}$ $\overset{77}{\downarrow}$ $\overset{78}{\downarrow}$ $\overset{79}{\downarrow}$ $\overset{80}{\downarrow}$ $\overset{81}{\downarrow}$ $\overset{82}{\downarrow}$ $\overset{83}{\downarrow}$ $\overset{84}{\downarrow}$ $\overset{85}{\downarrow}$ $\overset{86}{\downarrow}$ $\overset{87}{\downarrow}$ $\overset{88}{\downarrow}$ $\overset{89}{\downarrow}$ $\overset{90}{\downarrow}$ $\overset{91}{\downarrow}$ $\overset{92}{\downarrow}$ $\overset{93}{\downarrow}$ $\overset{94}{\downarrow}$ $\overset{95}{\downarrow}$ $\overset{96}{\downarrow}$ $\overset{97}{\downarrow}$ $\overset{98}{\downarrow}$ $\overset{99}{\downarrow}$ $\overset{100}{\downarrow}$

TAB 2/4

1 0-1-0-3 3-2-0-3 1-3-1-5 5-3-2-5 3-5-3-7 7-5-3-7

4 5-7-5-8 8-7-5-8 2-3-2-5 5-3-2-5 3-5-3-7 7-5-3-7

7 5-7-5-8 9-7-5-8 7-8-7-10 10-9-7-10 8-10-8-12 12-10-9-12

10 5-7-5-9 9-7-5-9 7-9-7-10 10-9-7-10 9-10-9-12 12-10-9-12

13

10-12-10-14 14-12-10-14 7-9-7-10 12-10-8-10 9-10-9-12 13-12-10-12

16

10-12-10-14 15-13-12-14 8-10-8-12 12-10-8-12 10-12-10-13 13-12-10-13

19

12-13-12-15 15-13-12-15 13-15-13-17 17-15-13-17

21

15-17-15-18 19-17-15-18 17-18-17-20 20-19-17-20

23

20-19-20 20-17-18-20 19-17-19 18-15-17-18 15-17-18-15

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17-15-17 17-13-15-17 15-13-15 15-12-13-15 12-13-15-12

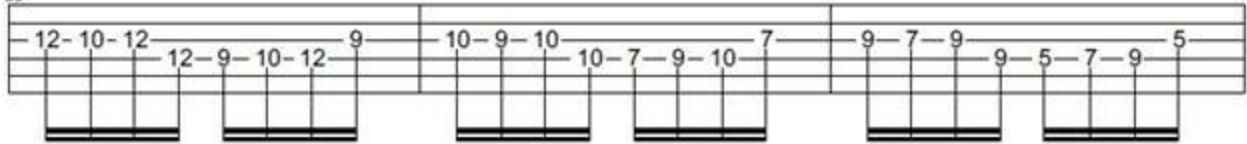
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13-12-13 13-10-12-13 10-12-10-12 12-8-10-12 8-15-13-15 14-10-12-14 12-14-10-12-14

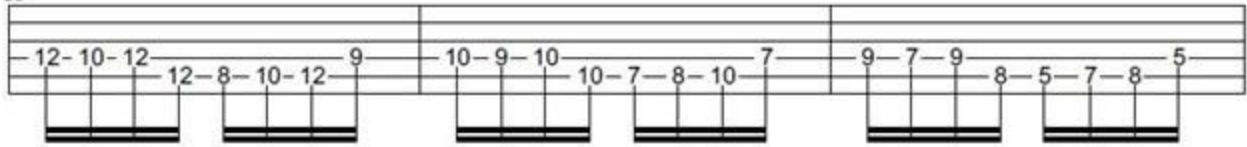
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13-12-13 12-9-10-12 10-12-10-12 10-7-9-10 8-14-12-14 14-10-12-14 10-14-10-12-14

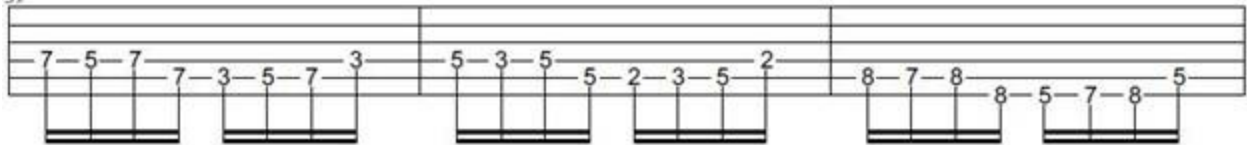
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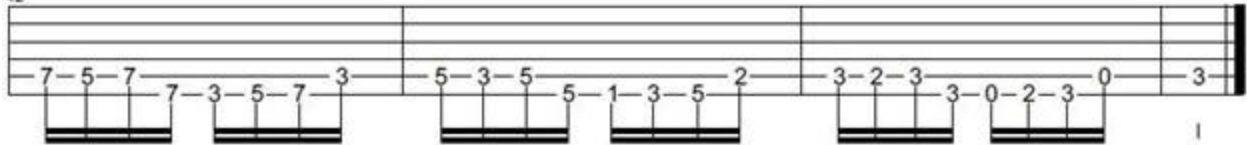
36



39



42



Exercise #5

As with Exercise #4, this one is simpler to learn, and features additional hidden melodic phrases, if you break the 8-note phrase into two halves, and practice each half separately, up through the scale and back down. The first half sounds especially cool when run sequentially through a scale.

There is a 3-string version and an alternate 2-string version tabbed for this exercise. As with all the exercises in this book, review each variation with an ear for melodic phrases you can use in your own playing.

Hanon #5

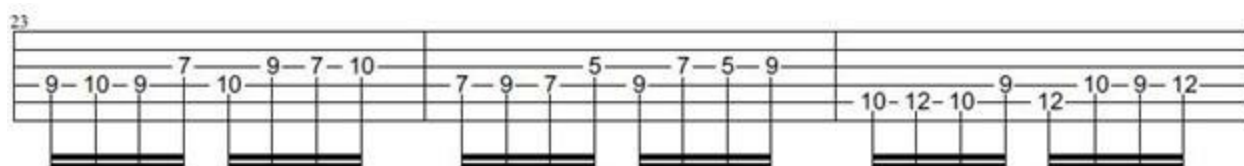
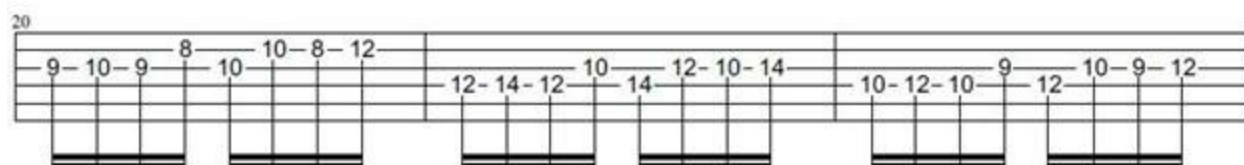
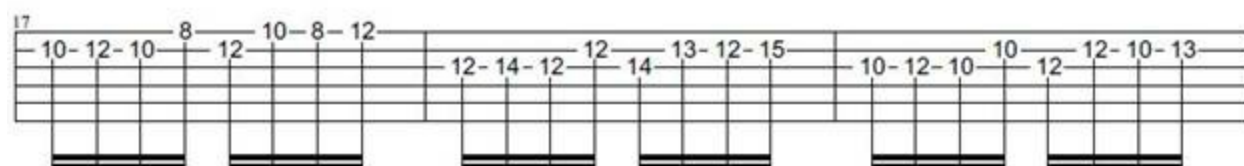
The exercise is written for guitar in 2/4 time. It consists of four systems of three strings each, with fingerings indicated by numbers 1-4 and accents. The notation is as follows:

System 1: Starts with a 1. The first string has notes 3, 7, 5, 7, 3, 5, 7, 3. The second string has notes 5, 9, 7, 9, 5, 7, 8, 5. The third string has notes 7, 10, 9, 10, 7, 9, 10, 7.

System 2: Starts with a 4. The first string has notes 8, 12, 10, 12, 9, 10, 12, 9. The second string has notes 5, 9, 7, 9, 5, 7, 9, 5. The third string has notes 7, 10, 9, 10, 7, 9, 10, 7.

System 3: Starts with a 7. The first string has notes 9, 12, 10, 12, 9, 10, 12, 9. The second string has notes 10, 14, 12, 14, 10, 12, 14, 10. The third string has notes 7, 12, 10, 12, 8, 10, 10, 8.

System 4: Starts with a 10. The first string has notes 9, 13, 12, 13, 10, 12, 12, 10. The second string has notes 10, 15, 13, 15, 12, 13, 14, 12. The third string has notes 8, 12, 10, 12, 8, 10, 12, 8.



Hanon #5 (3 str.)

1

T 2
A 4
B 4

3 2 5 2 3 5 2 3 4 7 4 5 7 3 5 5 9 5 7 9 5 7

4

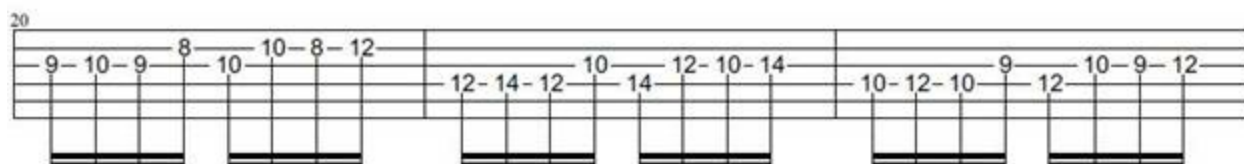
7 7 9 10 7 9 5 7 5 5 7 4 5 6 9 6 7 9 5 7

8 8 9 10 7 9 10 12 10 10 12 9 10 7 10 7 8 10 6 8

7

8 12 8 10 12 8 10 10 13 10 12 13 10 12 12 15 12 13 15 12 13

10



Hanon #5 (alt.)

1

T 2
A 4
B 4

3 7-5-7-3-5-2-3 5 9-7-9-5-7-3-5 7 10 9-10 7-9-5-7 8 12 10 12-9 10-7-9

5

5 9-7-9-5-7-4-5 7 10-9-10-7-9-5-7 9 12 10 12-9-10-7-9 10 14 12 14 10 12-9-10

9

7 12-10-12-8-10-6-8 9 13-12-13-10-12-8-10 10 15-13-15-12-13-10-12

12

8 12-10-12-8-10-7-8 10 13-12-13-10-12-8-10 12 15-13-15-12-13-10-12

15

13-15-13-17-15 13-17-15 12-13-12-15-13 12-15-13 10-12-10-13-12 10-13-12

18

12-14-12-16-14 13-16-15 10-12-10-14-12 12-14-13 9-10-9-12-10 10-12-12

21

12-14-12-15-14 12-15-14 10-12-10-14-12 10-14-12 9-10-9-12-10 9-7-10 7-9-7-10-9 7-10-9

25

10-12-10-14-12 10-14-12 8-10-8-12-10 9-12-10 7-8-7-10-8 7-10-9 5-7-5-8-7 5-8-7 3

Hanon #5 (full)

1 $\overset{0}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{0}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{3}{\downarrow}$ $\overset{0}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{1}{\downarrow}$ $\overset{2}{\downarrow}$ $\overset{4}{\downarrow}$ $\overset{1}{\downarrow}$

T 2
A 4
B 4

0-3-2-3-0-2-3-0-1-5-3-5-2-3-5-2-3-7-5-7-3-5-7-3

4

5-8-7-8-5-7-8-5-2-5-3-5-2-3-5-2-3-7-5-7-3-5-7-3

7

5-9-7-9-5-7-8-5-7-10-9-10-7-9-10-7-8-12-10-12-9-10-12-9

10

5-9-7-9-5-7-9-5-7-10-9-10-7-9-10-7-9-12-10-12-9-10-12-9

13

10-14-12-14-10-12-14-10 7-12-10-12-8-10-10-8 9-13-12-13-10-12-12-10

16

10-15-13-15-12-13-14-12 8-12-10-12-8-10-12-8 10-13-12-13-10-12-13-10

19

12-15-13-15-12-13-15-12 13-17-15-17-13-15-17-13 15-19-17-19-15-17-18-15

21

17-20-19-20-17-19-20-17 18-20-18-17-20-19-17-20 17-18-17-15-18-17-15-19

23

15-17-15-13-17-15-13-17 13-15-13-12-15-13-12-15 12-13-12-10-13-13-12-10-13

25

10-12-10-8-10-10-8-12 12-14-12-14-13-12-15 10-12-10-12-12-10-13

27

9-10-9-8-10-10-8-12 12-14-12-14-13-12-15 10-12-10-12-12-10-13

30

12-14-12-14-13-12-15 10-12-10-12-12-10-13 9-10-9-8-10-10-8-12

33

10-12-10-9-12 10-9-12-9-10-9-7-10-9-7-10 7-9-7-5-9-7-5-9

36

10-12-10-9-12 8-10-8-7-10-9-7-10 7-8-7-5-8-7-5-9

39

5-7-5-3-7-5-3-7 3-5-3-2-5-3-2-5 2-3-2-0-3-2-0-3

42

5-7-5-3-7-5-3-7 3-5-3-2-5-3-2-5 1-3-1-5-3-2-5-3 3

Exercise #6

This exercise is all pedal point, using the 6th scale degree as the pivot note, and a descending scale phrase playing against it. Interval spelling for the ascending phrase goes **1-6-5-6-4-6-3-6**. The 3-string version is a great test of the picking hand, as no two consecutive notes are on the same string for the ascending shapes.

Hanon #6

The exercise is written for guitar in 2/4 time. It consists of four systems, each with three measures. The first system is marked with a '1' and the second with a '4'. The third and fourth systems are marked with a '7' and a '10' respectively. The notation includes fret numbers and picking directions (upbow/downbow) for each note.

System 1 (Measures 1-3):

- Measure 1: Bass clef, 2/4 time. Notes: 3 (up), 7 (down), 5 (up), 7 (down), 3 (up), 7 (down), 7 (up). Fingering: 1, 4, 2, 4, 1, 4, 4.
- Measure 2: Notes: 5 (up), 9 (down), 7 (up), 9 (down), 5 (up), 9 (down), 8 (up), 9 (down). Fingering: 1, 4, 2, 4, 1, 4, 3, 4.
- Measure 3: Notes: 7 (up), 10 (down), 9 (up), 10 (down), 7 (up), 10 (down), 10 (up), 10 (down). Fingering: 1, 4, 3, 4, 1, 4, 4, 4.

System 2 (Measures 4-6):

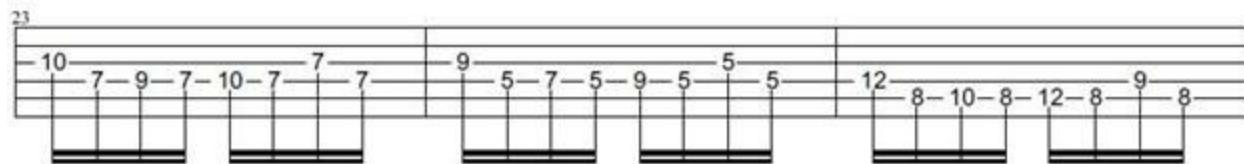
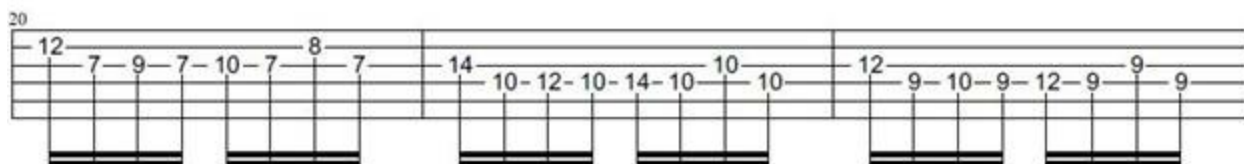
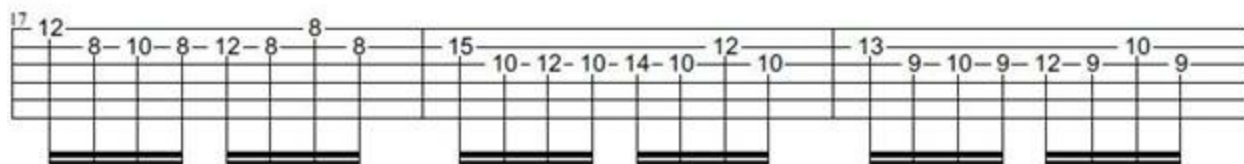
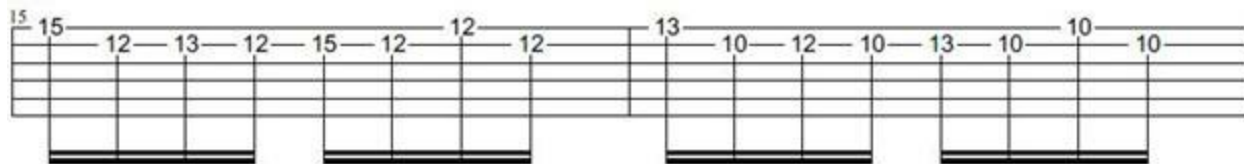
- Measure 4: Notes: 8 (up), 12 (down), 10 (up), 12 (down), 9 (up), 12 (down), 12 (up), 12 (down). Fingering: 1, 4, 2, 4, 1, 4, 4, 4.
- Measure 5: Notes: 5 (up), 9 (down), 7 (up), 9 (down), 5 (up), 9 (down), 9 (up), 9 (down). Fingering: 1, 4, 2, 4, 1, 4, 3, 4.
- Measure 6: Notes: 7 (up), 10 (down), 9 (up), 10 (down), 7 (up), 10 (down), 10 (up), 10 (down). Fingering: 1, 4, 3, 4, 1, 4, 4, 4.

System 3 (Measures 7-9):

- Measure 7: Notes: 9 (up), 12 (down), 10 (up), 12 (down), 9 (up), 12 (down), 12 (up), 12 (down). Fingering: 1, 4, 2, 4, 1, 4, 4, 4.
- Measure 8: Notes: 10 (up), 14 (down), 12 (up), 14 (down), 10 (up), 14 (down), 14 (up), 14 (down). Fingering: 1, 4, 2, 4, 1, 4, 3, 4.
- Measure 9: Notes: 7 (up), 12 (down), 10 (up), 12 (down), 8 (up), 12 (down), 10 (up), 12 (down). Fingering: 1, 4, 3, 4, 1, 4, 4, 4.

System 4 (Measures 10-12):

- Measure 10: Notes: 9 (up), 13 (down), 12 (up), 13 (down), 10 (up), 13 (down), 12 (up), 13 (down). Fingering: 1, 4, 2, 4, 1, 4, 4, 4.
- Measure 11: Notes: 10 (up), 15 (down), 13 (up), 15 (down), 12 (up), 15 (down), 14 (up), 15 (down). Fingering: 1, 4, 2, 4, 1, 4, 3, 4.
- Measure 12: Notes: 8 (up), 12 (down), 10 (up), 12 (down), 8 (up), 12 (down), 12 (up), 12 (down). Fingering: 1, 4, 3, 4, 1, 4, 4, 4.



Hanon #6 (3 str.)

1

TAB 2/4

3 2 5 2 3 2 2 2 4 7 4 5 4 3 4 5 9 5 7 5 5 5

4

7 7 7 7 5 7 5 5 5 4 5 6 9 6 7 6 5 6

8 10 9 7 7 5 5 5 4 5 7 9 6 7 6 5 6

7

8 8 9 8 7 8 10 10 10 10 9 10 7 10 7 8 7 7

9 10 9 8 7 8 10 12 10 10 9 10 7 10 7 8 10

10

8 7 8 10 8 8 10 10 10 10 10 12 12 12 12 12

9 10 8 8 10 13 12 10 10 10 12 15 13 12 12

13

13 17 13 15 13 13 15 18 15 17 15 15 15

14 16 17 15 16 17 16 14 16 14 13 14 15 14

15

15 16 17 16 15 16 17 16 13 14 16 14 13 14 15 14

17

12 12 12 12 13 12 15 15 17 15 14 15 16 15 13 14 15 14 12 14 14 14

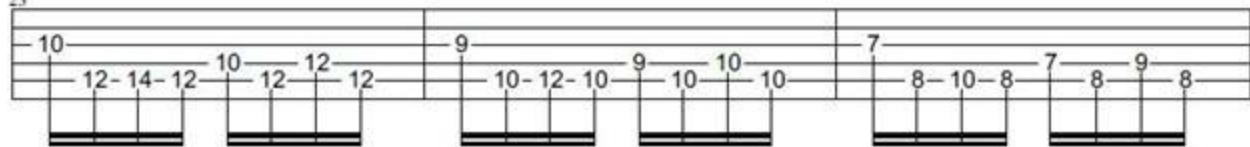
12 12 12 12 12 15 15 17 15 14 15 16 15 13 14 15 14 12 14 14 14

20

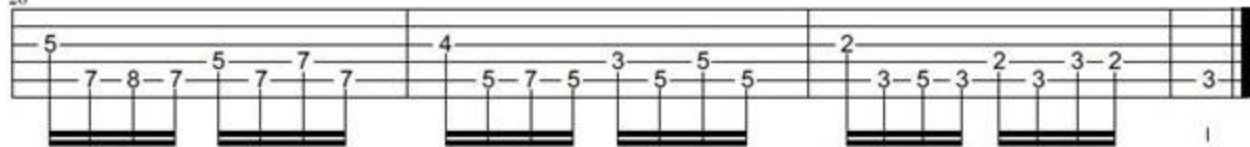
12 12 12 12 10 10 10 10 9 10 10 10 8 9 10 9 7 9 9 9

12 14 12 12 12 10 12 10 9 10 10 10 8 9 10 9 7 9 9 9

23



26



Hanon #6 (full)

1 □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

TAB **2/4**

0 3-2-3-0-3-3-3 1-5-3-5-2-5-5-5 3-7-5-7-3-7-7-7

4

5 8-7-8-5-8-8-8 2-5-3-5-2-5-5-5 3-7-5-7-3-7-7-7

7

5 9-7-9-5-9-8-9 7-10-9-10-7-10-10-10 8-12-10-12-9-12-12-12

10

5 9-7-9-5-9-9-9 7-10-9-10-7-10-10-10 9-12-10-12-9-12-12-12

13

10 14-12-14-10-14 14 14 7 12-10-12-8-12 10 12 9 13-12-13-10-13 12 13

16

10 15-13-15-12-15 14 15 8 12-10-12-8-12 12 12 10 13-12-13-10-13 13 13

19

12 15-13-15-12-15 15 15 13 17-15-17-13-17 17 17

21

15 19-17-19-15-19 18 19 17 20-19-20-17-20 18 20

23

20 17-18-17-20-17 17 17 19 15-17-15-18-15 15 15

25

17 13-15-13-17-13 13 13 15 12-13-12-15-12 12 12

27

13 10-12-10-13-10 10 10 12 8-10-8-12-8 8 8 15 10-12-10-14-10 12 10

30

13 9-10-9-12-9 10 9 12 7-9-7-10-7 8 7 10 5-7-5-9-5 6 5

33

12 9 10 9 12 9 9 10 7 9 7 10 7 7 7 9 5 7 5 9 5 5 5

36

12 8 10 8 12 8 9 8 10 7 8 7 10 7 7 7 9 5 7 5 8 5 5 5

39

7 3 5 3 7 3 3 3 5 2 3 2 5 2 2 2 8 5 7 5 8 5 5 5

42

7 3 5 3 7 3 3 3 5 1 3 1 5 1 2 1 3 0 1 0 3 0 0 3 3

Exercise #7

This exercise is relatively simple if you are familiar with running scales up and back in thirds. Of all the various intervals, thirds are probably the most important to get the hang of, both in learning scales and for melodic phrasing.

Hanon #7

The exercise is written for piano in 2/4 time. It consists of four systems, each with three staves (Treble, Alto, Bass). The first system starts with a treble clef and a 2/4 time signature. The notation shows a sequence of chords and intervals, primarily thirds, moving up and down the scale. Fingerings are indicated by numbers 1-10.

System 1 (Measures 1-4):

- Measure 1: Treble (3-7-5), Alto (3-7-5-3-7), Bass (3-7-5-3-7)
- Measure 2: Treble (5-8-7), Alto (5-8-7-5-8), Bass (5-8-7-5-8)
- Measure 3: Treble (7-10-8), Alto (7-10-8-7-10), Bass (7-10-8-7-10)
- Measure 4: Treble (9-7-10), Alto (9-7-10-9-7-10), Bass (9-7-10-9-7-10)

System 2 (Measures 5-8):

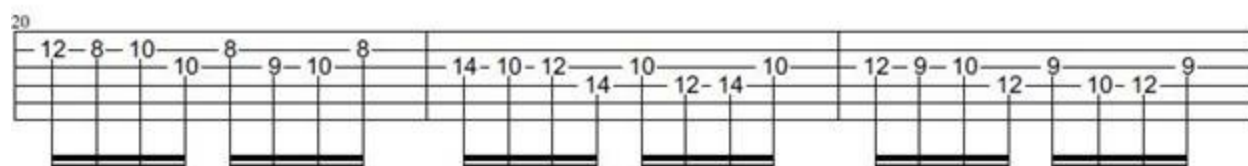
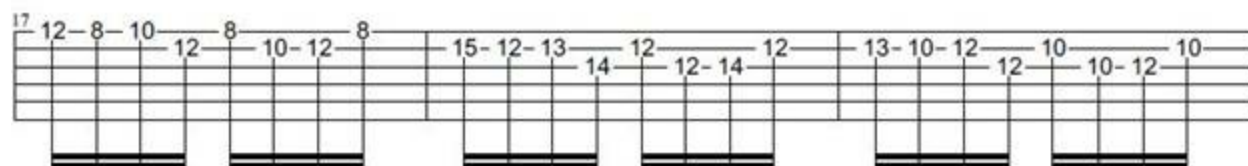
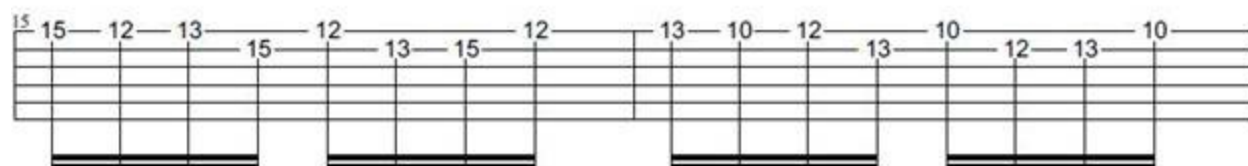
- Measure 5: Treble (8-12-10), Alto (8-12-10-9-12), Bass (8-12-10-9-12)
- Measure 6: Treble (5-9-7), Alto (5-9-7-5-9), Bass (5-9-7-5-9)
- Measure 7: Treble (7-10-9), Alto (7-10-9-7-10), Bass (7-10-9-7-10)
- Measure 8: Treble (9-7-10), Alto (9-7-10-9-7-10), Bass (9-7-10-9-7-10)

System 3 (Measures 9-12):

- Measure 9: Treble (9-12-10), Alto (9-12-10-9-12), Bass (9-12-10-9-12)
- Measure 10: Treble (10-14-12), Alto (10-14-12-10-14), Bass (10-14-12-10-14)
- Measure 11: Treble (7-10-9), Alto (7-10-9-7-10), Bass (7-10-9-7-10)
- Measure 12: Treble (8-10-8), Alto (8-10-8-7-10), Bass (8-10-8-7-10)

System 4 (Measures 13-16):

- Measure 13: Treble (9-12-10), Alto (9-12-10-10-12), Bass (9-12-10-10-12)
- Measure 14: Treble (10-14-12), Alto (10-14-12-14-13-12), Bass (10-14-12-14-13-12)
- Measure 15: Treble (8-12-10), Alto (8-12-10-8-12), Bass (8-12-10-8-12)
- Measure 16: Treble (10-8-12), Alto (10-8-12-10-8-12), Bass (10-8-12-10-8-12)



Hanon #7 (full)

1 □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

TAB 2/4

1 0-3-1-0 3-2-0-3 1-5-3-2 5-3-2-5 3-7-5-3 7-5-3-7

4 5-8-7-5 8-7-5-8 2-5-3-2 5-3-2-5 3-7-5-3 7-5-3-7

7 5-8-7-5 8-7-5-8 7-10-8-7 10-9-7-10 8-12-10-9 12-10-9-12

10 5-9-7-5 9-7-5-9 7-10-9-7 10-9-7-10 9-12-10-9 12-10-9-12

13

10-14-12 10 14 12-10 14 7-10-9 8 10 10-8 10 9-12-10 10 12 12-10 12

16

10-14-12 12 14 13-12 14 8-12-10 8 12 10-8 12 10-13-12 10 13 12-10 13

19

12-15-13 12 15 13-12 15 13-17-15 13 17 15-13 17

21

15-18-17 15 18 17-15 18 17-20-18 17 20 19-17 20

23

20-17-19 20 17 18-20 17 19-15-17 18 15 17-18 15

25

17-13-15 17 13 15-17 13 15-12-13 15 12 13-15 12

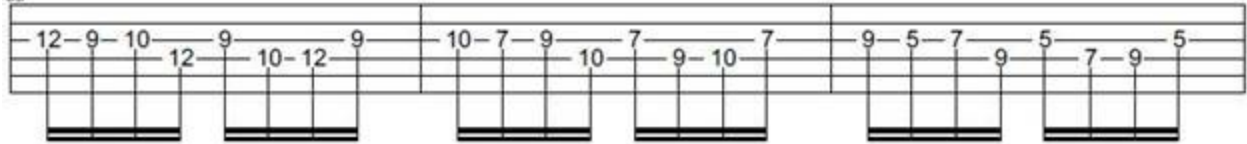
27

13-10-12 13 10 12-13 10 12-8-10 12 8 10-12 8 15-12-13 14 12 12-14 12

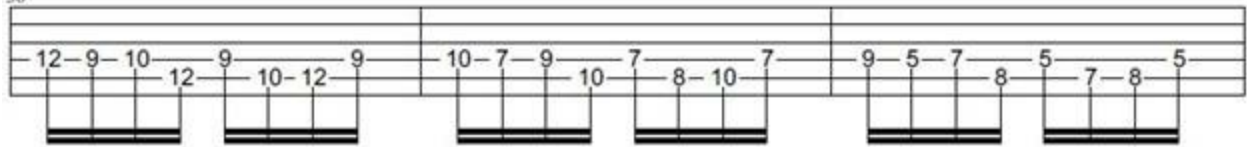
30

13-10-12 12 10 10-12 10 12-8-10 10 8 9-10 8 14-10-12 14 10 12-14 10

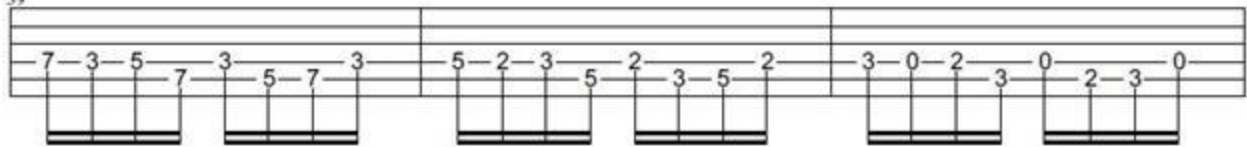
33



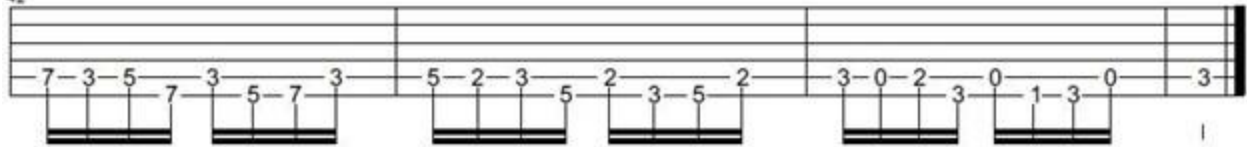
36



39



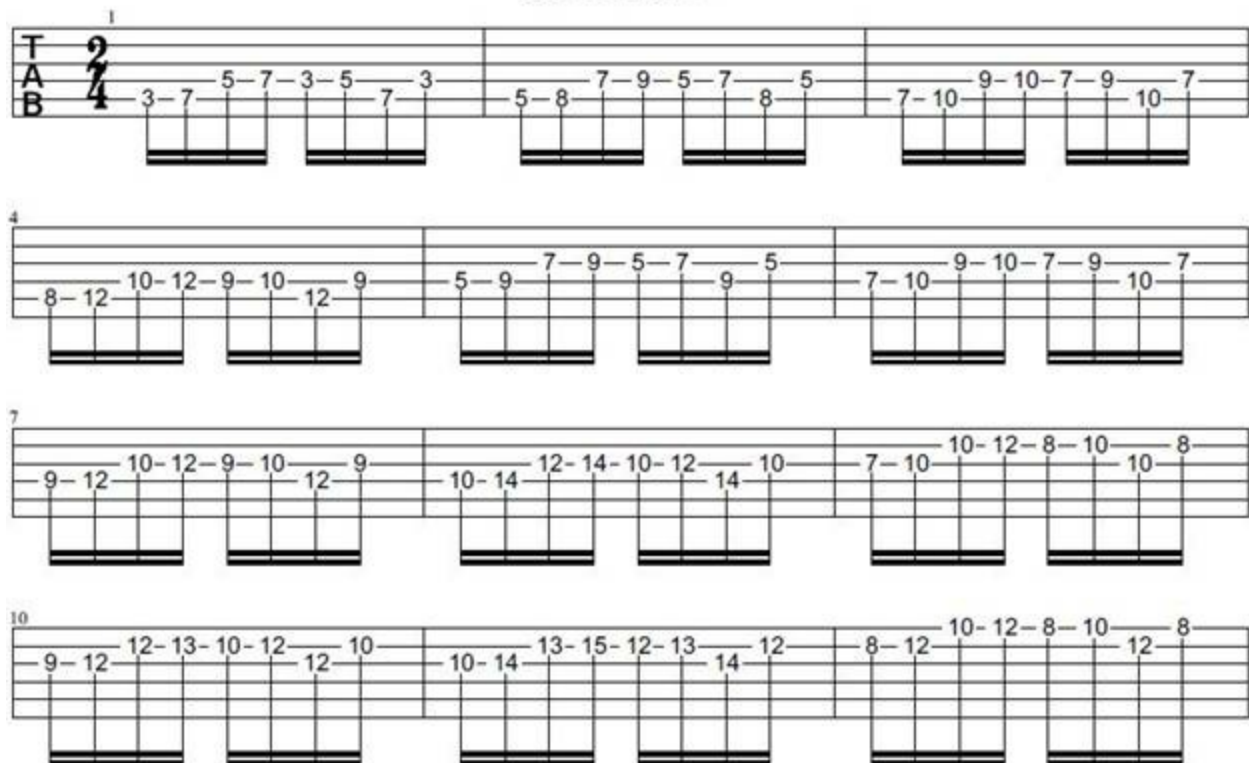
42



Exercise #8

This exercise starts off with a straight **R-3-5** triad, then hitting the 6th, while the second half of the phrase goes stepwise back down the scale. Two different 3-string versions are tabbed here, one with the triad on two strings, the other with the triad shape across three strings. Definitely check out both ways; you can never know too many ways to play triads!

Hanon #8



Hanon #8 is a guitar exercise consisting of 14 measures, organized into four systems of three measures each. The first system (measures 1-3) includes a key signature change to one sharp (F#) and a time signature change to 2/4. The exercise is written for two different 3-string triad shapes: the first two systems use a two-string triad (e.g., 3-7, 5-7, 3-5, 7-3), while the last two systems use a three-string triad (e.g., 8-12, 10-12, 9-10, 12-9). The notation includes fret numbers above the strings and vertical lines indicating the fretting hand's position. Measure numbers 1, 4, 7, and 10 are indicated at the start of their respective systems.

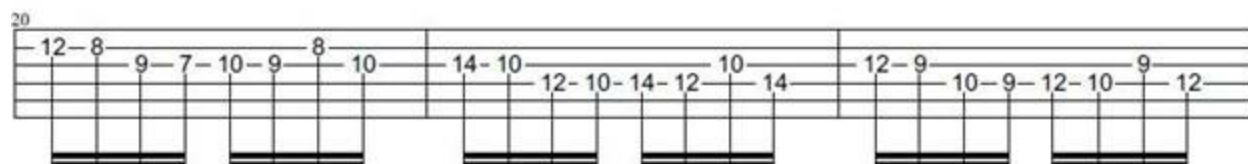
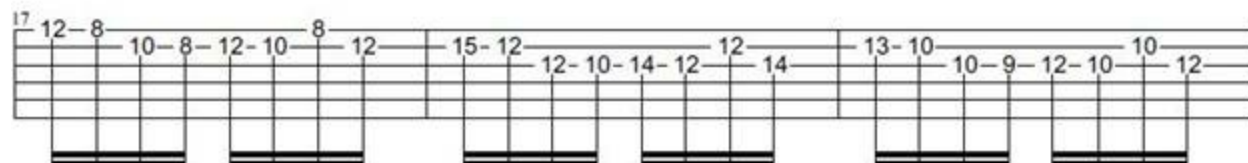
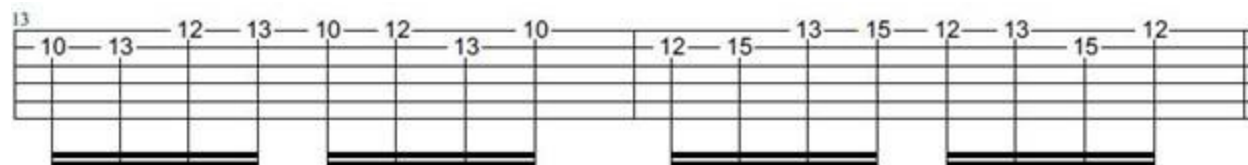
1
T 2
A 7
B 4

3-7 5-7 3-5 7-3 5-8 7-9 5-7 8-5 7-10 9-10 7-9 10-7

4
8-12 10-12 9-10 12-9 5-9 7-9 5-7 9-5 7-10 9-10 7-9 10-7

7
9-12 10-12 9-10 12-9 10-14 12-14 10-12 14-10 7-10 10-12 8-10 10-8

10
9-12 12-13 10-12 12-10 10-14 13-15 12-13 14-12 8-12 10-12 8-10 12-8



Hanon #8 (3 str.)

1

2
4

T
A
B

3-2-5 2 3-5-2-3 5-3-7 4 5-7-3-5 7-5-9 5 7-9-5-7

4

T
A
B

8 7-10 7 9-10-7-9 5 4-7 5 5-7-4-5 7 5-9 6 7-9-5-7

7

T
A
B

9 7-10 8 9-10-7-9 10 9-12 10 10-12-9-10 7 6-10 7 8-10-6-8

10

T
A
B

9 8-12 8 10-12-8-10 10 10-13 10 12-13-10-12 12 12-15 12 13-15-12-13

13

T
A
B

14 13 17 13 15 17 13 15 16 15 18 15 17 18 15 17

15

T
A
B

15 17 13 16 15 13 17 15 13 15 12 14 13 12 15 13

17

T
A
B

12 13 10 12 12 10 13 12 15 12 12 15 14 12 12 14 13 10 10 14 12 10 12

20

T
A
B

12 8 9 12 10 9 8 10 14 15 12 15 14 12 15 14 12 14 10 14 12 10 14 12

23

T
A
B

10 12 9 12 10 9 12 10 9 10 7 10 9 7 10 9 12 14 10 13 12 10 14 12

26

T
A
B

10 12 8 12 10 8 12 10 9 10 7 10 8 7 10 8 7 8 5 8 7 5 8 7 3

Hanon #8 (3 str.) (alt)

1

TAB 2/4

3 2 0 2 3 0 2 3 5 3 2 4 5 2 3 5 7 5 4 5 7 4 5 7

4

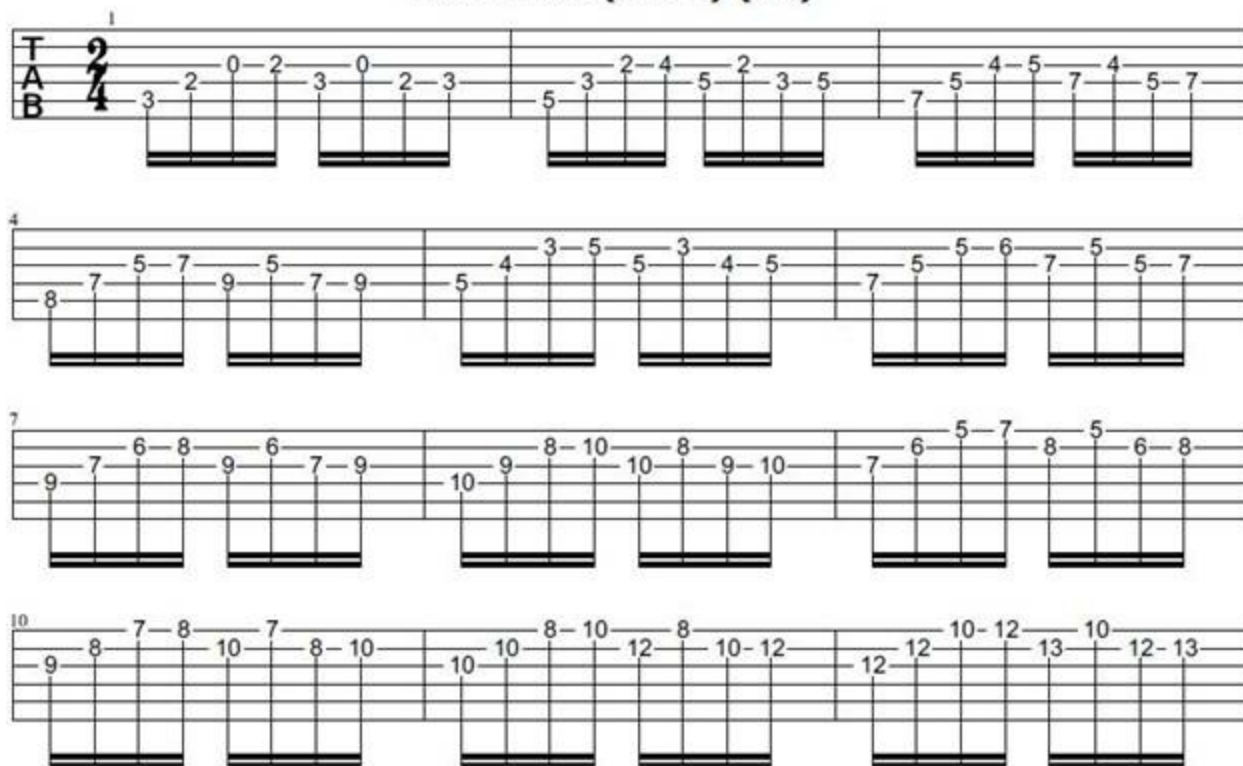
8 7 5 7 9 5 7 9 5 4 3 5 5 3 4 5 7 5 5 6 7 5 5 7

7

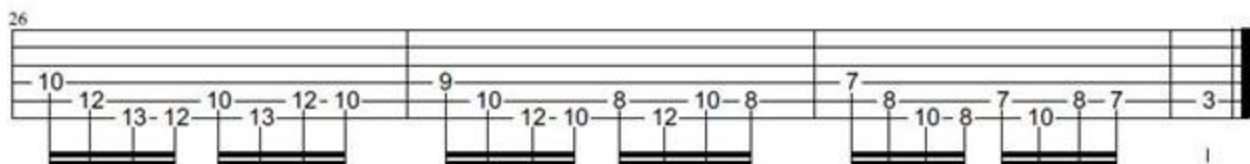
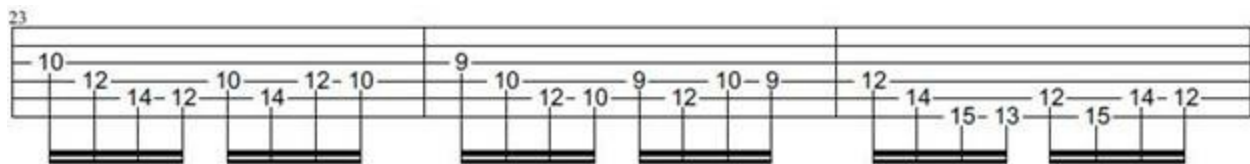
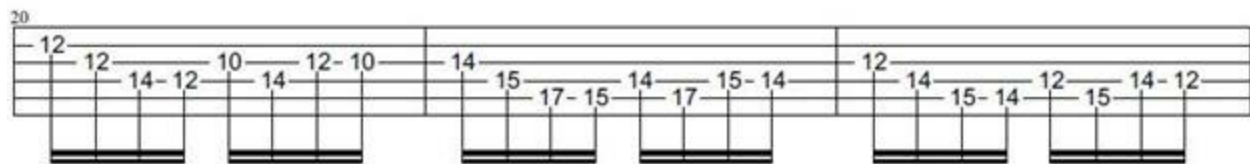
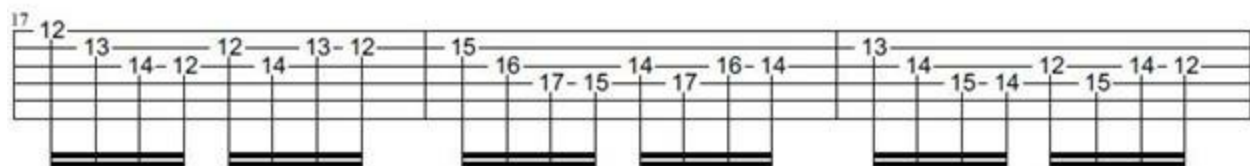
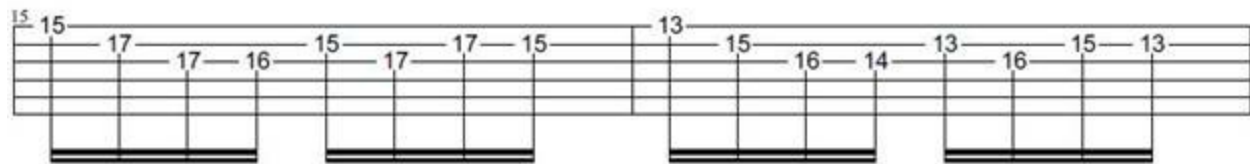
9 7 6 8 9 6 7 9 10 9 8 10 10 8 9 10 7 6 5 7 8 5 6 8

10

9 8 7 8 10 7 8 10 10 10 8 10 12 8 10 12 12 12 10 12 13 10 12 13



This guitar tab for Hanon #8 (3 str.) (alt) is written in 2/4 time. It consists of four systems of three strings each. The first system starts at measure 1 and ends at measure 3. The second system starts at measure 4 and ends at measure 6. The third system starts at measure 7 and ends at measure 9. The fourth system starts at measure 10 and ends at measure 12. Each measure contains a triplet of eighth notes. The fret numbers are indicated above the notes. The tab is written in a standard guitar notation with a treble clef and a key signature of one sharp (F#).



Hanon #8 (full)

1 □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 2
A 2
B 4

0-3 2-3 0-2 3-0 1-5 3-5 2-3 5-2 3-7 5-7 3-5 7-3

4

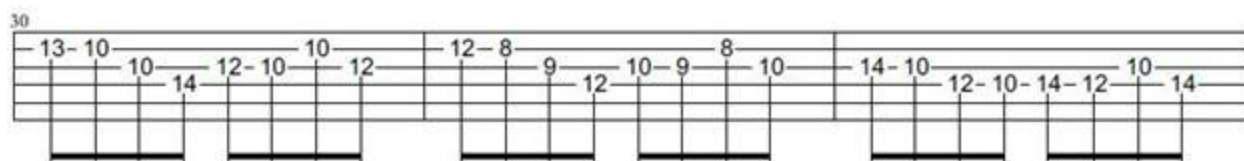
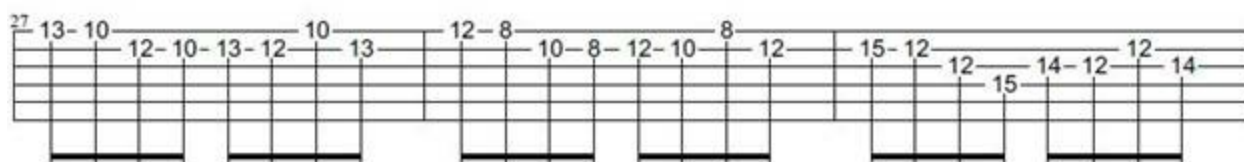
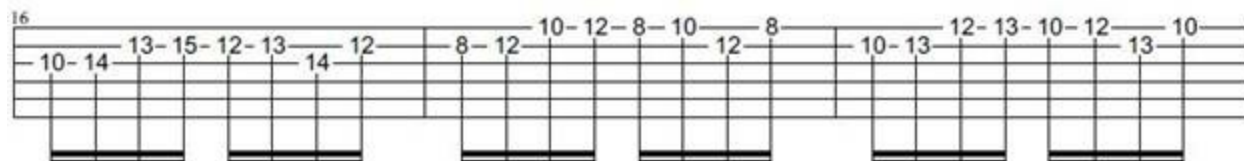
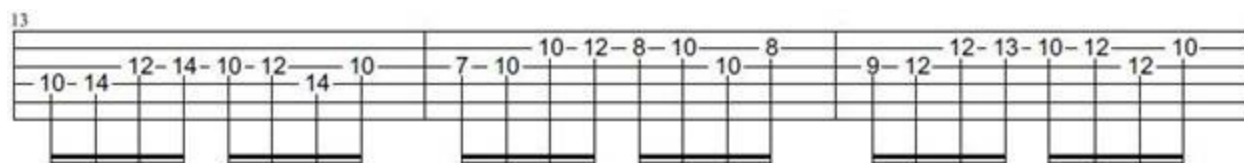
5-8 7-8 5-7 8-5 2-5 3-5 2-3 5-2 3-7 5-7 3-5 7-3

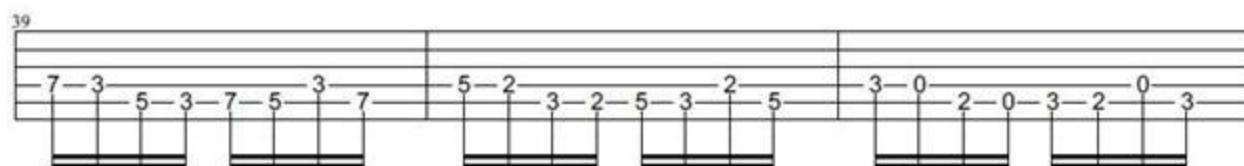
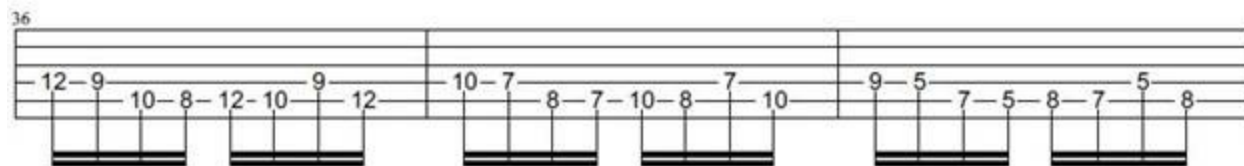
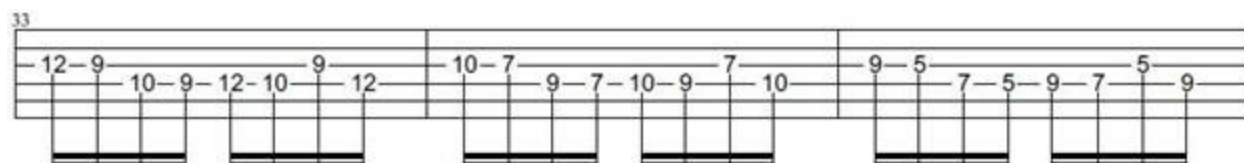
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5-8 7-9 5-7 8-5 7-10 9-10 7-9 10-7 8-12 10-12 9-10 12-9

10

5-9 7-9 5-7 9-5 7-10 9-10 7-9 10-7 9-12 10-12 9-10 12-9





Exercise #9

This exercise starts off with an interesting (and very useful) **1-3-4-3** phrase, followed by an ascending stepwise scale pattern. Definitely isolate that front half and sequence it up and down the neck through the scale.

Hanon #9

Hanon #9 is a guitar exercise in 2/4 time, consisting of 14 measures. The notation is presented in four systems, each with a treble (T) and bass (B) staff. The exercise is divided into two main parts: measures 1-7 and measures 8-14. The first part (measures 1-7) features a descending sequence of triplets, while the second part (measures 8-14) features an ascending sequence of triplets. The fret numbers are indicated above the notes, and the strings are indicated by the T and B labels.

Measure 1: T (3-7-3), B (7-5-3-7-5)

Measure 2: T (5-8-5), B (8-7-5-9-7)

Measure 3: T (7-10-7), B (10-9-7-10-9)

Measure 4: T (8-12-9), B (12-10-9-12-10)

Measure 5: T (5-9-5), B (9-7-5-9-7)

Measure 6: T (7-10-7), B (10-9-7-10-9)

Measure 7: T (9-12-9), B (12-10-9-12-10)

Measure 8: T (10-14-10), B (14-12-10-14-12)

Measure 9: T (7-10-8), B (10-8-12-10)

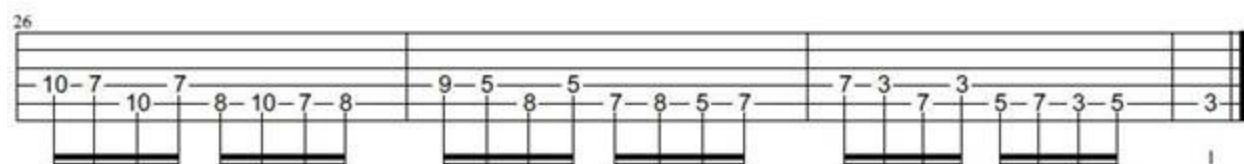
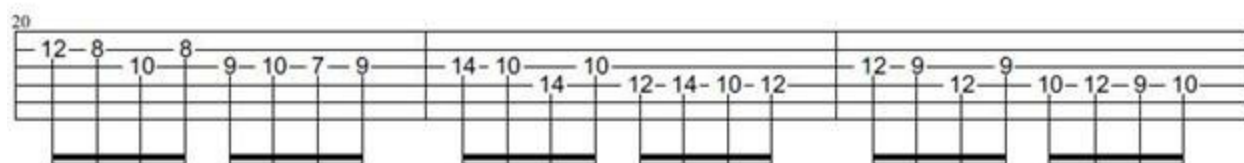
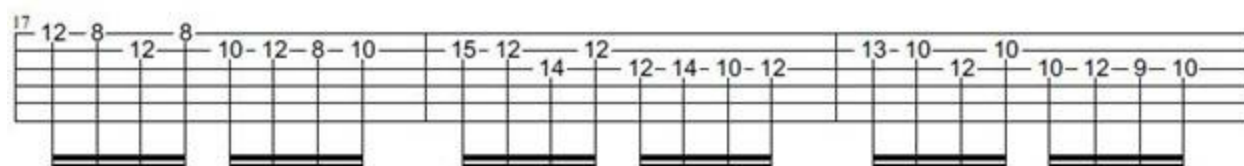
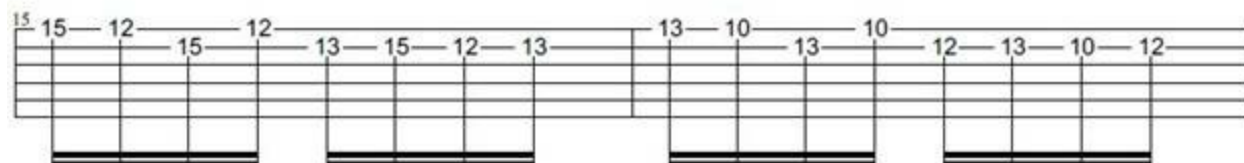
Measure 10: T (9-12-10), B (12-10-13-12)

Measure 11: T (10-14-12), B (14-13-12-15-13)

Measure 12: T (8-12-8), B (12-10-8-12-10)

Measure 13: T (10-14-10), B (14-12-10-14-12)

Measure 14: T (8-12-8), B (12-10-8-12-10)



Hanon #9 (full)

1 □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 2
A 7
B 4

0-3 0-3 2-0 3-2 1-5 2-5 3-2 5-3 3-7 3-7 5-3 7-5

4

0-3 0-3 2-0 3-2 2-5 2-5 3-2 5-3 3-7 3-7 5-3 7-5

7

5-8 5-8 7-5 9-7 7-10 7-10 9-7 10-9 8-12 9-12 10-9 12-10

10

5-9 5-9 7-5 9-7 7-10 7-10 9-7 10-9 9-12 9-12 10-9 12-10

13

10-14 10-14 12-10-14-12 7-10 8-10 10-8-12-10 9-12 10-12 12-10-13-12

16

10-14 12-14 13-12-15-13 8-12 8-12 10-8-12-10 10-13 10-13 12-10-13-12

19

12-15 12-15 13-12-15-13 13-17 13-17 15-13-17-15

21

15-18 15-18 17-15-19-17 17-20 17-20 19-17-20-19

23

20-17 20-17 18-20-17-18 19-15 18-15 17-18-15-17

25

17-13 17-13 15-17-13-15 15-12 15-12 13-15-12-13

27

13-10 13-10 12-13-10-12 12-8 12-8 10-12-8-10 15-12 14-12 12-14-10-12

30

13-10 12-10 10-12-9-10 12-8 10-8 9-10-7-9 14-10 14-10 12-14-10-12

33



36



39



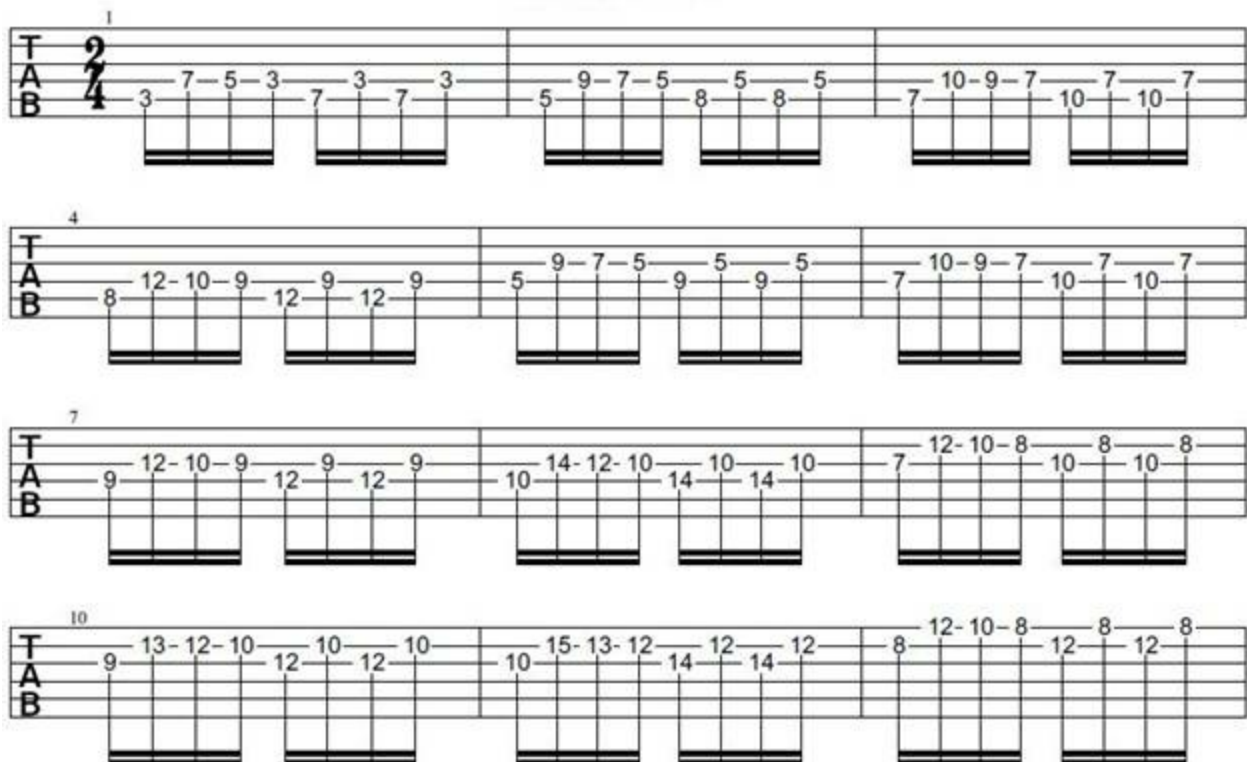
42



Exercise #10

Again, you can probably see the sharp difference between the first half and second half of this shape. The first half features a nice **1-6-5-4** melodic sequence that sounds pretty cool on its own. Stick with strict down-up alternate picking throughout, and notice how the cross-string pattern changes from “outside” on the ascending shapes to “inside” for the descending shapes.

Hanon #10



Hanon #10 is a guitar exercise in 2/4 time, consisting of 15 measures. The notation is presented in four systems, each with three staves labeled T (Treble), A (Alto), and B (Bass). The exercise is divided into two main sections: measures 1-7 and measures 8-15. The first section (measures 1-7) features a melodic sequence of 1-6-5-4 in the first half and a descending sequence in the second half. The second section (measures 8-15) continues the descending sequence. The tablature includes fret numbers and pick-up strokes (down and up) for each measure. The exercise is designed to be played with strict down-up alternate picking.

1
T 2
A 4
B 4

4

7

10

13

T
A
B

10 13 12 10 13 10 13 10 12 15 13 12 15 12 15 12

15

T
A
B

15 12 13 15 12 15 12 15 13 10 12 13 10 13 10 13

17

T
A
B

12 8 10 12 8 12 8 12 15 10 12 14 12 12 14 13 9 10 12 10 10 12

20

T
A
B

12 7 9 10 8 10 8 10 14 10 12 14 10 14 10 14 12 9 10 12 9 12 9 12

23

T
A
B

10 7 9 10 7 10 7 10 9 5 7 9 5 9 5 9 12 8 10 12 9 12 9 12

26

T
A
B

10 7 8 10 7 10 7 10 9 5 7 8 5 8 5 8 7 3 5 7 3 7 3 7 3

1

Hanon #10 (full)

1

TAB 2/4

0 3-2-0 3 0 3 0 1 5-3-2 5 2 5 2 3 7-5-3 7 3 7 3

4

TAB

5 8-7-5 8 5 8 5 2 5-3-2 5 2 5 2 3 7-5-3 7 3 7 3

7

TAB

5 9-7-5 8 5 8 5 7 10-9-7 10 7 10 7 8 12-10-9 12 9 12 9

10

TAB

5 9-7-5 9 5 9 5 7 10-9-7 10 7 10 7 9 12-10-9 12 9 12 9

13

TAB

10 14-12-10 14 10 14 10 7 12-10-8 10 8 10 8 9 13-12-10 12 10 12 10

16

TAB

10 15-13-12 14 12 14 12 8 12-10-8 12 8 12 8 10 13-12-10 13 10 13 10

19

TAB

12 15-13-12 15 12 15 12 13 17-15-13 17 13 17 13

21

TAB

15 19-17-15 18 15 18 15 17 20-19-17 20 17 20 17

23

TAB

20 17 18 20 17 20 17 20 19 15 17 18 15 18 15 18

25

TAB

17 13 15 17 13 17 13 17 15 12 13 15 12 15 12 15

27

TAB

13 10-12-13 10 13 10 13 12 8-10-12 8 12 8 12 15 10-12-14 12 14 12 14

30

TAB

13 9-10-12 10 12 10 12 12 7-9-10 8 10 8 10 14 10-12-14 10 14 10 14

33

TAB

12 9-10-12 9 12 9 12 10 7-9-10 7 10 7 10 9 5-7-9 5 9 5 9

36

TAB

12 8-10-12 9 12 9 12 10 7-8-10 7 10 7 10 9 5-7-8 5 8 5 8

39

TAB

7 3-5-7 3 7 3 7 5 2-3-5 2 5 2 5 8 5-7-8 5 8 5 8

42

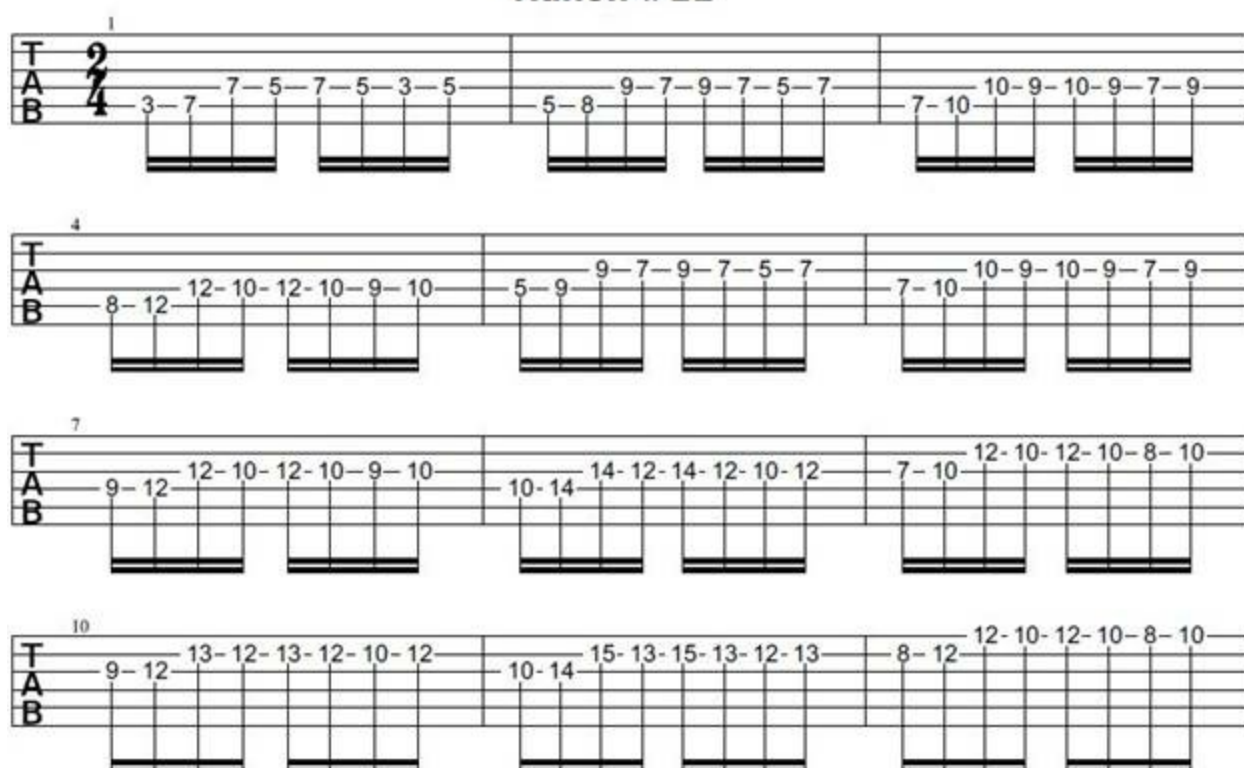
TAB

7 3-5-7 3 7 3 7 5 1-3-5 2 5 2 5 3 0-1-3 0 3 0 3 3

Exercise #11

This one is deceptively simple, as the barring of the pinky finger for the 3rd and 4th notes might make it tricky to set up for the second half. Isolate that second half and run it up and back through the whole scale.

Hanon #11



Hanon #11 is a guitar exercise in 2/4 time, consisting of four measures. The notation is presented in four systems, each with a treble (T), alto (A), and bass (B) staff. The exercise is divided into two halves, each containing two measures. The first half starts at measure 1, and the second half starts at measure 4. The notation includes fingerings (1-4) and fret numbers (3-10) for each note. The exercise is designed to be played in a single position, with the first half ascending and the second half descending.

Measure 1: T: 1-2-3-4; A: 3-7-7-5-7-5-3-5; B: 3-7-7-5-7-5-3-5

Measure 2: T: 1-2-3-4; A: 5-8-9-7-9-7-5-7; B: 5-8-9-7-9-7-5-7

Measure 3: T: 1-2-3-4; A: 7-10-10-9-10-9-7-9; B: 7-10-10-9-10-9-7-9

Measure 4: T: 1-2-3-4; A: 8-12-12-10-12-10-9-10; B: 8-12-12-10-12-10-9-10

13

T 10—13—13—12—13—12—10—12—12—15—15—13—15—13—12—13

A

B

15

T 15—15—12—13—12—13—15—13—13—13—10—12—10—12—13—12

A

B

17

T 12—12—8—10—8—10—12—10—15—14—10—12—10—12—14—12—13—12—9—10—9—10—12—10

A

B

20

T 12—10—7—9—7—9—10—9—14—14—10—12—10—12—14—12—12—12—9—10—9—10—12—10

A

B

23

T 10—10—7—9—7—9—10—9—9—9—5—7—5—7—9—7—12—12—8—10—8—10—12—10

A

B

26

T 10—10—7—8—7—8—10—8—9—8—5—7—5—7—8—7—7—7—3—5—3—5—7—5—3

A

B

Exercise #12

This is the first exercise that doesn't start on the root note. The 3-string shapes on the descent should present some interesting melodic opportunities.

Hanon #12

Hanon #12 is a guitar exercise consisting of four systems of three strings each. Each system is marked with a starting fret number (1, 4, 7, 10) and a time signature of 2/4. The strings are labeled T (Treble), A (Middle), and B (Bass). The exercise is divided into three measures per system. The first measure of each system contains a 3-string shape (T, A, B) with a descending sequence of notes. The second measure contains a 3-string shape (T, A, B) with a descending sequence of notes. The third measure contains a 3-string shape (T, A, B) with a descending sequence of notes. The exercise is designed to be played in a 2/4 time signature.

1
T 2
A 4
B 4
7-3-7-5-3-5-7-3 9-5-8-7-5-7-8-5 10-7-10-8-7-8-10-7

4
T
A 12-8-12-10-8-10-12-8 9-5-9-7-5-7-9-5 10-7-10-9-7-9-10-7
B

7
T 12-9-12-10-9-10-12-9 14-10-14-12-10-12-14-10 12-7-10-9-7-9-10-7
A
B

10
T 13-9-12-10-9-10-12-9 15-10-14-12-10-12-14-10 12-8-12-10-8-10-12-8
A
B

13 13 10 13 12 10 12 13 10 15 12 15 13 12 13 15 12

T
A
B

15 15 12 13 15 13 12 15 13 10 12 13 12 10 13 12 8 10 12 10 8 12

T
A
B

18 10 12 13 10 13 12 10 8 10 12 8 12 10 8 7 8 10 7 10 8 7

T
A
B

21 5 6 8 5 8 6 5 3 5 6 3 6 5 3 7 10 7 9 10 9 7 10

T
A
B

24 9 5 7 9 7 5 9 12 9 10 12 10 9 12 7 10 7 9 10 9 7 10

T
A
B

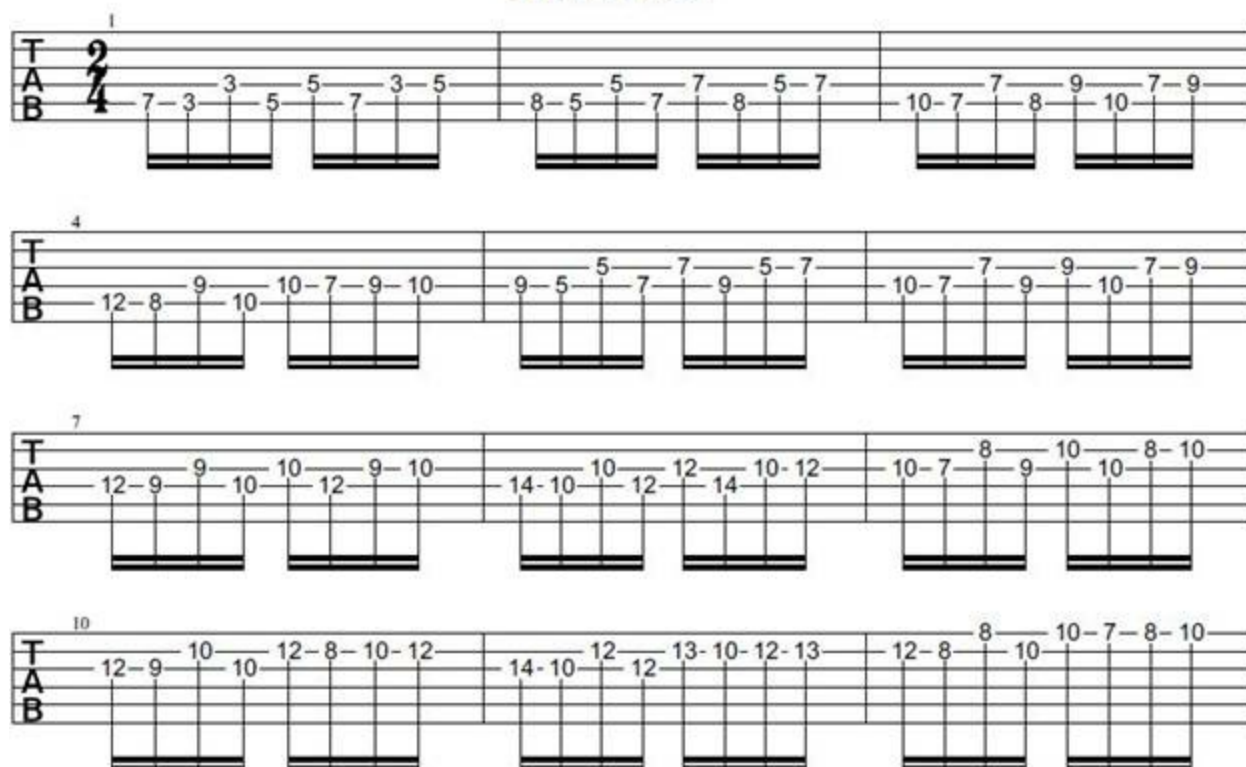
27 9 5 7 9 7 5 9 7 3 5 7 5 3 7 3 5 2 3 5 3 2 3 3

T
A
B

Exercise #13

This exercise starts on the 3rd scale degree, followed by not one but *two* consecutive fourth intervals, so in the first measure, you'll have to bar the index finger across the two strings, immediately followed by the middle finger. Take it slow, and work the patterns up to speed.

Hanon #13



Hanon #13 is a guitar exercise in 2/4 time, consisting of four measures. The notation is presented in a four-system format, with each system containing a treble (T), alto (A), and bass (B) staff. The exercise is divided into four measures, each starting with a measure number (1, 4, 7, 10) and a time signature (2/4). The notation includes fingerings (1-5) and fret numbers (7-14) for each note. The exercise is designed to be played on the first two strings (E and B).

Measure 1: Starts on the 3rd scale degree (F#). The first measure contains two consecutive fourth intervals: F# (index) and B (middle). The second measure contains two consecutive fourth intervals: B (middle) and E (ring). The third measure contains two consecutive fourth intervals: E (ring) and A (pinky). The fourth measure contains two consecutive fourth intervals: A (pinky) and D (index).

Measure 2: Starts on the 4th scale degree (G). The first measure contains two consecutive fourth intervals: G (middle) and B (ring). The second measure contains two consecutive fourth intervals: B (ring) and D (pinky). The third measure contains two consecutive fourth intervals: D (pinky) and F# (index). The fourth measure contains two consecutive fourth intervals: F# (index) and A (middle).

Measure 3: Starts on the 5th scale degree (A). The first measure contains two consecutive fourth intervals: A (middle) and C (ring). The second measure contains two consecutive fourth intervals: C (ring) and E (pinky). The third measure contains two consecutive fourth intervals: E (pinky) and G (index). The fourth measure contains two consecutive fourth intervals: G (index) and B (middle).

Measure 4: Starts on the 6th scale degree (B). The first measure contains two consecutive fourth intervals: B (middle) and D (ring). The second measure contains two consecutive fourth intervals: D (ring) and F# (pinky). The third measure contains two consecutive fourth intervals: F# (pinky) and A (index). The fourth measure contains two consecutive fourth intervals: A (index) and C (middle).

13

TAB

15

TAB

17

TAB

20

TAB

23

TAB

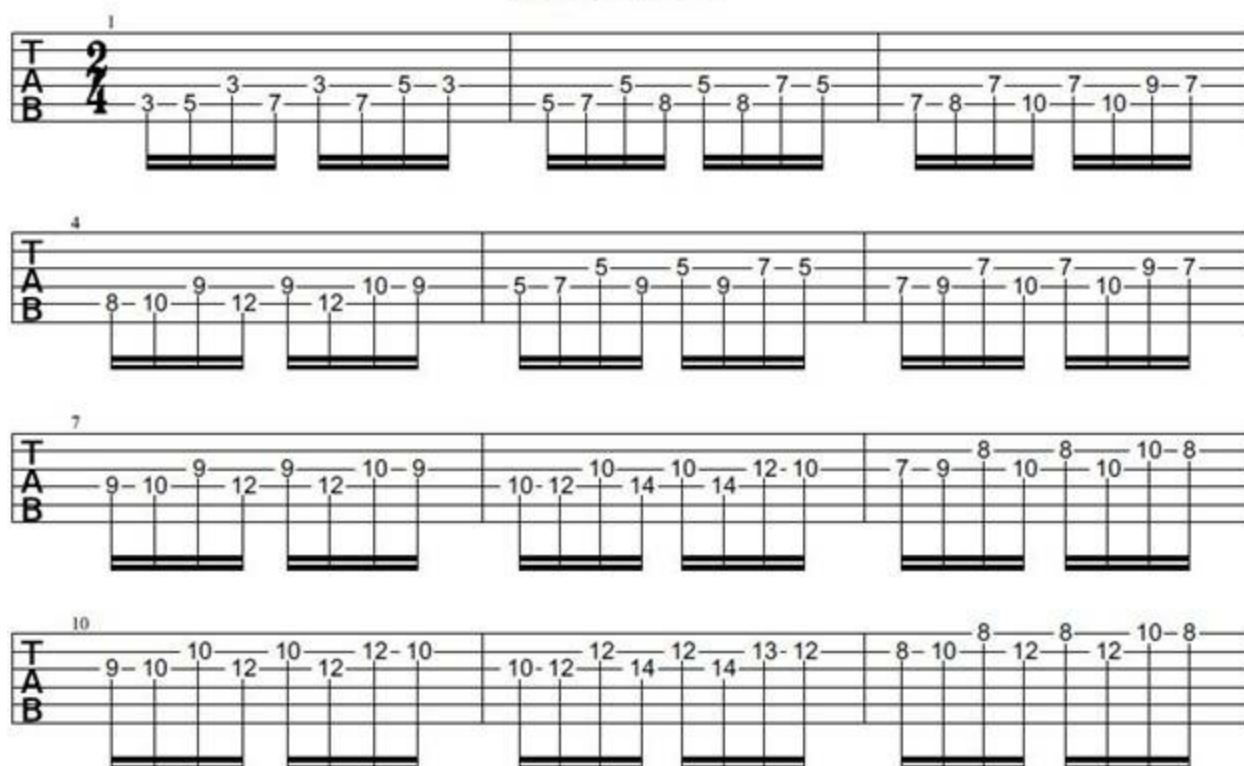
26

TAB

Exercise #14

The string-crossing parts are in the middle of the phrase for this one, so the timing may initially be somewhat disruptive. As always, take it slow and don't let the last two notes get you turned around.

Hanon #14



Hanon #14 is a guitar exercise in 2/4 time, consisting of 14 measures. The notation is presented in four systems, each with a treble (T) and bass (B) staff. The exercise is divided into four measures per system, with a measure number (1, 4, 7, 10) at the start of each system. The notation includes fret numbers and string-crossing lines (indicated by horizontal lines between fret numbers) to show the sequence of notes and the specific string-crossing patterns required for the exercise.

System 1 (Measures 1-4):

- Measure 1: T (3-5-3-7), B (3-7-5-3)
- Measure 2: T (5-7-5-8), B (5-8-7-5)
- Measure 3: T (7-8-7-10), B (7-10-9-7)
- Measure 4: T (8-10-9-12), B (8-12-10-9)

System 2 (Measures 5-8):

- Measure 5: T (5-7-5-9), B (5-9-7-5)
- Measure 6: T (7-9-7-10), B (7-10-9-7)
- Measure 7: T (9-10-9-12), B (9-12-10-9)
- Measure 8: T (10-12-10-14), B (10-14-12-10)

System 3 (Measures 9-12):

- Measure 9: T (7-9-8-10), B (7-10-8-10)
- Measure 10: T (8-10-8-12), B (8-12-10-8)
- Measure 11: T (9-10-10-12), B (9-12-12-10)
- Measure 12: T (10-12-12-14), B (10-14-13-12)

System 4 (Measures 13-14):

- Measure 13: T (8-10-8-12), B (8-12-10-8)
- Measure 14: T (9-10-10-12), B (9-12-12-10)

13

TAB

10-12 10-13 10-13 12-10 12-13 12-15 12-15 13-12

15

TAB

15-13 15-12 15-12 13-15 13-12 13-10 13-10 12-13

17

TAB

12-10 12-8 12-8 10-12 15-13 14-12 14-12 12-14 13-12 12-14 12-14 10-12

20

TAB

12-10 10-12 10-12 9-10 14-12 14-10 14-10 12-14 12-10 12-9 12-9 10-12

23

TAB

10-9 10-7 10-7 9-10 9-7 9-5 9-5 7-9 12-10 12-9 12-9 10-12

26

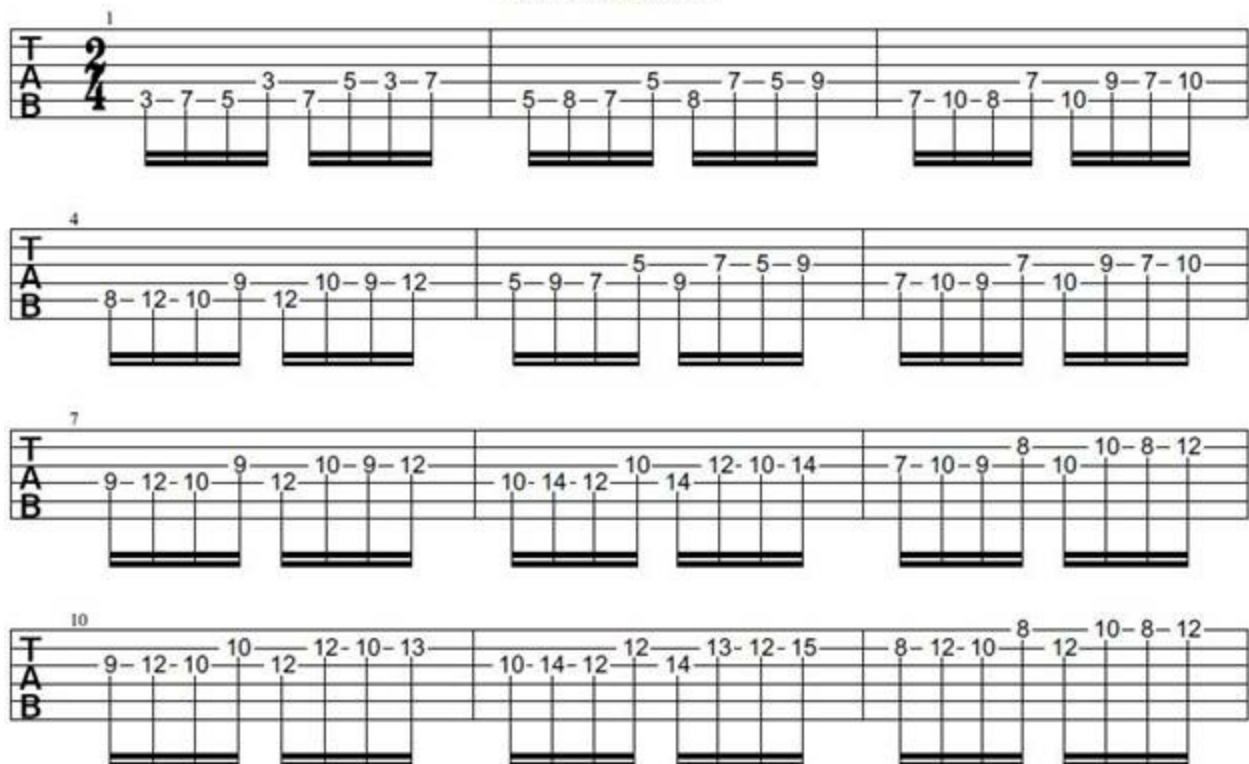
TAB

10-9 10-7 10-7 8-10 9-7 8-5 8-5 7-8 7-5 7-3 7-3 5-7 3

Exercise #15

This is straight ascending/descending third intervals all the way through, so if you're used to running scales in intervals, the only real challenge here will be learning the specific shapes in the tab. This exercise is one the simplest and best ones to run through all the variations we worked on with Exercise #1.

Hanon #15



Hanon #15 is a guitar exercise consisting of four systems of three staves each (Treble, Alto, Bass). The exercise is in 2/4 time and consists of 15 measures. The first system (measures 1-3) starts with a treble clef and a key signature of one sharp (F#). The second system (measures 4-6) starts with a treble clef and a key signature of one sharp. The third system (measures 7-9) starts with a treble clef and a key signature of one sharp. The fourth system (measures 10-12) starts with a treble clef and a key signature of one sharp. The fifth system (measures 13-15) starts with a treble clef and a key signature of one sharp. The exercise is a straight ascending/descending third intervals exercise.

1
T 2
A 4
B 4

3-7-5-3-7 5-3-7 5-8-7-5-8 7-5-9 7-10-8-7 10-9-7-10

4
T
A
B

8-12-10-9-12 10-9-12 5-9-7-5-9 7-5-9 7-10-9-7 10-9-7-10

7
T
A
B

9-12-10-9-12 10-9-12 10-14-12-10-14 12-10-14 7-10-9-8-10 10-8-12

10
T
A
B

9-12-10-10-12 12-10-13-10-14-12-12-14 13-12-15 8-12-10-8-12 10-8-12

13

TAB

10-13-12-10-13-12-10-13-12-15-13-12-15

15

TAB

15-12-13-15-12-13-15-12-13-10-12-13-10-12-13-10

17

TAB

12-8-10-12-8-10-12-8-15-12-13-14-12-12-14-10-13-10-12-12-10-10-12-9

20

TAB

12-8-10-10-8-9-10-7-14-10-12-14-10-12-14-10-12-9-10-12-9-10-12-9

23

TAB

10-7-9-10-7-9-10-7-9-5-7-9-5-7-9-5-12-9-10-12-9-10-12-8

26

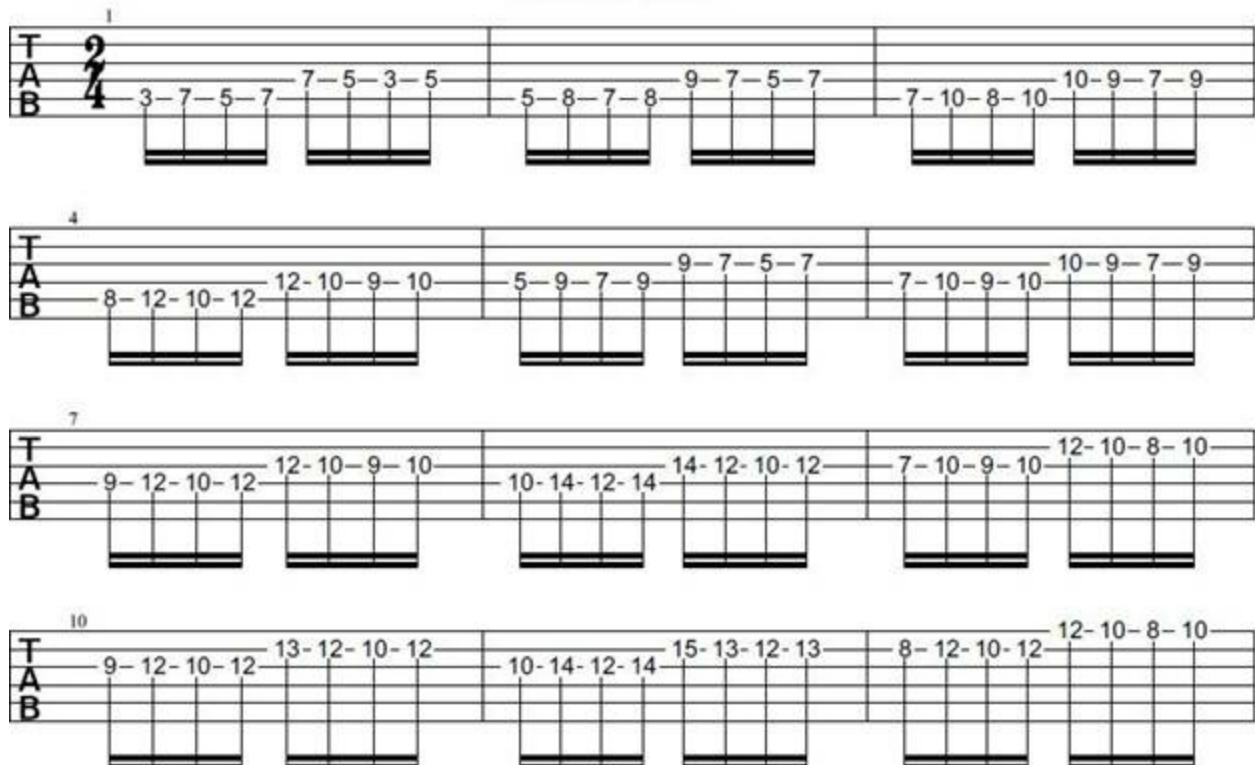
TAB

10-7-9-10-7-8-10-7-9-5-7-8-5-7-8-5-7-3-5-7-3-5-7-5-3

Exercise #16

This exercise is a bit tricky to play, because of the opposing directions between the first and second halves, and that pesky fourth interval connecting the halves. This is another one of those exercises where it's extremely useful to sequence the halves separately at first, then put them together for the entire exercise.

Hanon #16



Hanon #16 is a guitar exercise in 2/4 time, consisting of 16 measures. The notation is presented in four systems, each with a treble (T) and bass (B) staff. The exercise is divided into two 8-measure halves. The first half (measures 1-8) starts on the bass staff and moves up, while the second half (measures 9-16) starts on the treble staff and moves down. The two halves are connected by a fourth interval (e.g., 5 to 9 or 10 to 14). Fingerings are indicated by numbers 1-4 on the strings.

Measure 1: Bass staff, fret 3 (finger 1), fret 7 (finger 2), fret 5 (finger 3), fret 7 (finger 4).

Measure 2: Bass staff, fret 7 (finger 1), fret 5 (finger 2), fret 3 (finger 3), fret 5 (finger 4).

Measure 3: Bass staff, fret 5 (finger 1), fret 8 (finger 2), fret 7 (finger 3), fret 8 (finger 4).

Measure 4: Bass staff, fret 9 (finger 1), fret 7 (finger 2), fret 5 (finger 3), fret 7 (finger 4).

Measure 5: Bass staff, fret 7 (finger 1), fret 10 (finger 2), fret 8 (finger 3), fret 10 (finger 4).

Measure 6: Bass staff, fret 10 (finger 1), fret 9 (finger 2), fret 7 (finger 3), fret 9 (finger 4).

Measure 7: Treble staff, fret 8 (finger 1), fret 12 (finger 2), fret 10 (finger 3), fret 12 (finger 4).

Measure 8: Treble staff, fret 12 (finger 1), fret 10 (finger 2), fret 9 (finger 3), fret 10 (finger 4).

Measure 9: Treble staff, fret 5 (finger 1), fret 9 (finger 2), fret 7 (finger 3), fret 9 (finger 4).

Measure 10: Treble staff, fret 9 (finger 1), fret 7 (finger 2), fret 5 (finger 3), fret 7 (finger 4).

Measure 11: Treble staff, fret 7 (finger 1), fret 10 (finger 2), fret 9 (finger 3), fret 10 (finger 4).

Measure 12: Treble staff, fret 10 (finger 1), fret 9 (finger 2), fret 7 (finger 3), fret 9 (finger 4).

Measure 13: Treble staff, fret 12 (finger 1), fret 10 (finger 2), fret 8 (finger 3), fret 10 (finger 4).

Measure 14: Treble staff, fret 10 (finger 1), fret 14 (finger 2), fret 12 (finger 3), fret 14 (finger 4).

Measure 15: Treble staff, fret 14 (finger 1), fret 12 (finger 2), fret 10 (finger 3), fret 12 (finger 4).

Measure 16: Treble staff, fret 7 (finger 1), fret 10 (finger 2), fret 9 (finger 3), fret 10 (finger 4).

13

TAB

10—13—12—13—13—12—10—12—12—15—13—15—15—13—12—13

15

TAB

15—15—12—15—12—13—15—13—13—13—10—13—10—12—13—12

17

TAB

12—12—8—12—8—10—12—10—15—14—12—14—10—12—14—12—13—12—10—12—9—10—12—10

20

TAB

12—10—8—10—7—9—10—9—14—14—10—14—10—12—14—12—12—12—9—12—9—10—12—10

23

TAB

10—10—7—10—7—9—10—9—9—9—5—9—5—7—9—7—12—12—9—12—8—10—12—10

26

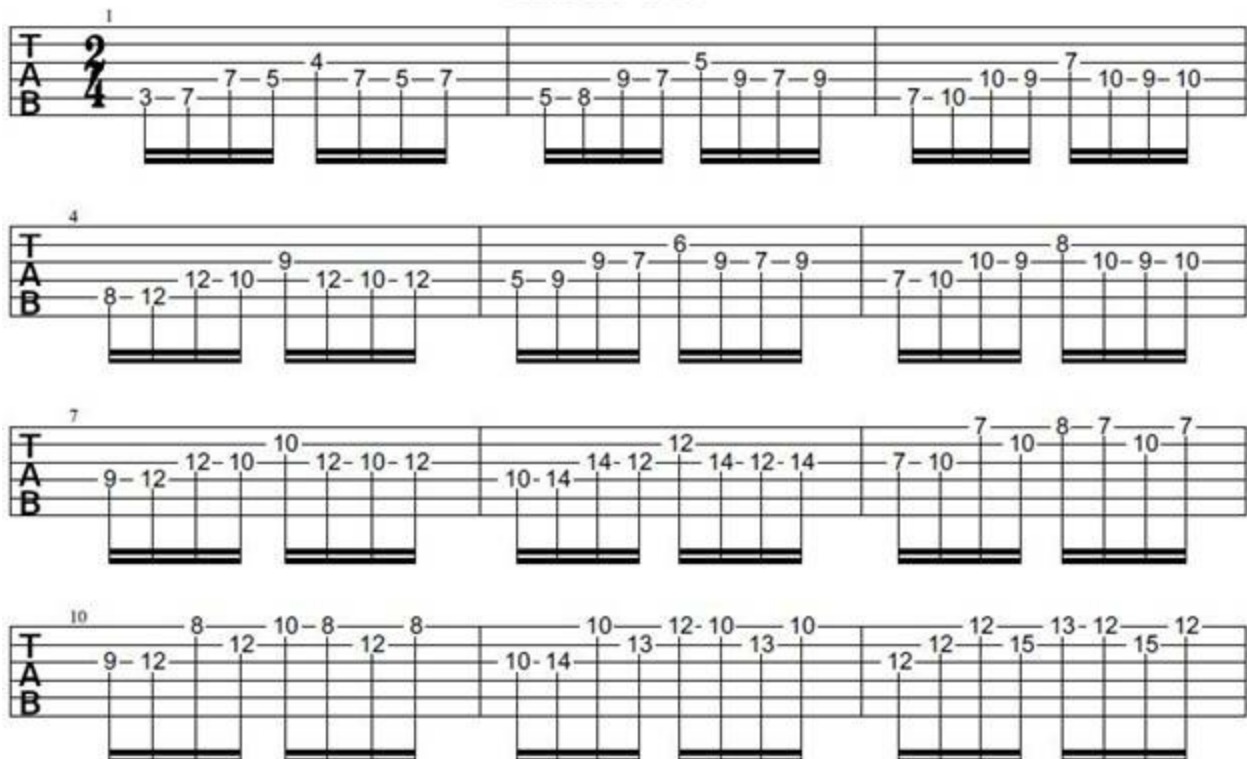
TAB

10—10—7—10—7—8—10—8—9—8—5—8—5—7—8—7—7—7—3—7—3—5—7—5—3

Exercise #17

This exercise starts off with the inverted triad we saw in the first few exercises. As you start working on tab variations for this exercise, I would strongly recommend trying the opening triad across three strings, which will require more shifting, but all in the same direction, and sets you up for the next phrase.

Hanon #17



Hanon #17 is a guitar exercise in 2/4 time, consisting of four systems of three strings each (T, A, B). The exercise is divided into four measures, each containing a triplet of eighth notes. The fret numbers for each string are as follows:

Measure	String	Fret
1	T	3
	A	7
	B	5
	T	4
	A	7
	B	5
2	T	5
	A	9
	B	7
	T	5
	A	9
	B	7
3	T	7
	A	10
	B	9
	T	7
	A	10
	B	9
4	T	8
	A	12
	B	10
	T	8
	A	12
	B	10

13

T
A
B

14 13 13 17 15 13 17 13 16 15 15 18 17 15 18 15

15

T
A
B

15 15-12-13-10-12-13-10 13 13-10-12-8-10-12-8 12 12-8-10 10-8-10 10

18

T
A
B

10 14-10-12-9-10-12-9 8 12-9-10-7-9-10-7 7 10-7-9-5-7-9-5

21

T
A
B

14 14-10-12-9-10-12-9 12 12-9-10-7-9-10-7 10 10-7-9-5-7-9-5

24

T
A
B

9 9-5-7-3-5-7-3 12 12-8-10-7-8-10-7 10 10-7-8-5-7-8-5 9 8-5-7-3-5-7-5 3

Exercise #18

Kind of a finger-twister here, just take it slow until the shapes are familiar.

Hanon #18

The image displays the notation for Hanon #18, a guitar exercise. It is written in 2/4 time, indicated by a '2' over a '4' in the first measure. The notation is organized into four systems, each with a measure number (1, 4, 7, 10) at the beginning. Each system consists of three staves: a Treble staff (T), an Alto staff (A), and a Bass staff (B). Fingerings are indicated by numbers 1-5 on the strings. The exercise is composed of six measures, with the notation for measures 1-3 in the first system and measures 4-6 in the subsequent systems. The notation uses a combination of single and double lines to represent different string patterns and fingerings. The exercise is a finger-twister, requiring precise finger placement and movement.

1
T 2
A 4
B 3-5 3-7 5-3 5-7 5-7 5-8 7-5 7-8 7-8 7-10 9-7 8-10

4
T
A
B 8-10 9-12 10-9 10-12 5-7 5-9 7-5 7-9 7-9 7-10 9-7 9-10

7
T
A
B 9-10 9-12 10-9 10-12 10-12 10-14 12-10 12-14 7-9 8-10 10-8 9-10

10
T
A
B 9-10 10-12 12-10 10-12 10-12 12-14 13-12 12-14 8-10 8-12 10-8 10-12

13

TAB

15

TAB

17

TAB

20

TAB

23

TAB

26

TAB

Exercise #19

It might feel more natural at first to end this phrase with a second interval (for example, on the first bar, ending on the F note instead of the G note), but if you listen carefully, the third interval formed by those last two notes make a nice lead into the next phrase of the exercise sequence.

(Or, you can always devise your own exercise where it does end with a second interval!)

Hanon #19

The musical notation for Hanon #19 is presented in four systems, each containing three staves (Treble, Alto, Bass) and four measures. The time signature is 2/4. Fingerings are indicated by numbers 1-10 above the notes.

System 1:

- Measure 1: Treble (3, 7, 3, 5, 7, 3, 7, 5), Alto (3, 7, 3, 5, 7, 3, 7, 5), Bass (3, 7, 3, 5, 7, 3, 7, 5)
- Measure 2: Treble (5, 9, 5, 7, 9, 5, 8, 7), Alto (5, 9, 5, 7, 9, 5, 8, 7), Bass (5, 9, 5, 7, 9, 5, 8, 7)
- Measure 3: Treble (7, 10, 7, 9, 10, 7, 10, 9), Alto (7, 10, 7, 9, 10, 7, 10, 9), Bass (7, 10, 7, 9, 10, 7, 10, 9)
- Measure 4: Treble (7, 10, 7, 9, 10, 7, 10, 9), Alto (7, 10, 7, 9, 10, 7, 10, 9), Bass (7, 10, 7, 9, 10, 7, 10, 9)

System 2:

- Measure 1: Treble (8, 12, 9, 10, 12, 9, 12, 10), Alto (8, 12, 9, 10, 12, 9, 12, 10), Bass (8, 12, 9, 10, 12, 9, 12, 10)
- Measure 2: Treble (5, 9, 5, 7, 9, 5, 9, 7), Alto (5, 9, 5, 7, 9, 5, 9, 7), Bass (5, 9, 5, 7, 9, 5, 9, 7)
- Measure 3: Treble (7, 10, 7, 9, 10, 7, 10, 9), Alto (7, 10, 7, 9, 10, 7, 10, 9), Bass (7, 10, 7, 9, 10, 7, 10, 9)
- Measure 4: Treble (7, 10, 7, 9, 10, 7, 10, 9), Alto (7, 10, 7, 9, 10, 7, 10, 9), Bass (7, 10, 7, 9, 10, 7, 10, 9)

System 3:

- Measure 1: Treble (9, 12, 9, 10, 12, 9, 12, 10), Alto (9, 12, 9, 10, 12, 9, 12, 10), Bass (9, 12, 9, 10, 12, 9, 12, 10)
- Measure 2: Treble (10, 14, 10, 12, 14, 10, 14, 12), Alto (10, 14, 10, 12, 14, 10, 14, 12), Bass (10, 14, 10, 12, 14, 10, 14, 12)
- Measure 3: Treble (7, 8, 10, 7, 8, 10, 7, 10), Alto (7, 8, 10, 7, 8, 10, 7, 10), Bass (7, 8, 10, 7, 8, 10, 7, 10)
- Measure 4: Treble (7, 8, 10, 7, 8, 10, 7, 10), Alto (7, 8, 10, 7, 8, 10, 7, 10), Bass (7, 8, 10, 7, 8, 10, 7, 10)

System 4:

- Measure 1: Treble (9, 8, 10, 12, 8, 10, 8, 12), Alto (9, 8, 10, 12, 8, 10, 8, 12), Bass (9, 8, 10, 12, 8, 10, 8, 12)
- Measure 2: Treble (10, 12, 13, 10, 12, 10, 13), Alto (10, 12, 13, 10, 12, 10, 13), Bass (10, 12, 13, 10, 12, 10, 13)
- Measure 3: Treble (8, 12, 8, 10, 12, 8, 12, 10), Alto (8, 12, 8, 10, 12, 8, 12, 10), Bass (8, 12, 8, 10, 12, 8, 12, 10)
- Measure 4: Treble (8, 12, 8, 10, 12, 8, 12, 10), Alto (8, 12, 8, 10, 12, 8, 12, 10), Bass (8, 12, 8, 10, 12, 8, 12, 10)

13

TAB

10 13 10 12 13 10 13 12 12 15 12 13 15 12 15 13

15

TAB

15 12 15 13 12 15 12 13 13 10 13 12 10 13 10 12

17

TAB

12 8 12 10 8 12 8 10 15 10 14 12 10 14 12 12 13 9 12 10 9 12 10 10

20

TAB

12 7 10 9 7 10 8 9 14 10 14 12 10 14 10 12 12 9 12 10 9 12 9 10

23

TAB

10 7 10 9 7 10 7 9 9 5 9 7 5 9 5 7 12 8 12 10 8 12 9 10

26

TAB

10 7 10 8 7 10 7 8 9 5 8 7 5 8 5 7 7 3 7 5 3 7 3 5 3

Exercise #20

The final exercise of the first 20 starts on the 3rd scale degree (E note), and ascends two full octaves, so you will need a 24-fret guitar to reach the final high E note in the phrase. This is also the only exercise that spans a full octave within each phrase (spelled intervallically: **R-3-6-R'-6-5-6-4**). This is a really cool exercise to work on triads, string skipping, and sweep picking.

Hanon #20

The tablature for Hanon #20 is presented in four systems, each containing three strings (T, A, B) and a 2/4 time signature. The exercise is divided into four measures per system, with fret numbers indicated above the notes. The strings are labeled T (Treble), A (Middle), and B (Bass).

System 1 (Measures 1-4):

- Measure 1: T (7), A (10), B (9)
- Measure 2: T (10), A (9), B (7)
- Measure 3: T (8), A (12), B (10)
- Measure 4: T (12), A (10), B (9)

System 2 (Measures 5-8):

- Measure 5: T (10), A (14), B (12)
- Measure 6: T (14), A (12), B (9)
- Measure 7: T (10), A (14), B (13)
- Measure 8: T (14), A (12), B (10)

System 3 (Measures 9-12):

- Measure 9: T (12), A (15), B (12)
- Measure 10: T (14), A (12), B (8)
- Measure 11: T (8), A (12), B (8)
- Measure 12: T (10), A (13), B (10)

System 4 (Measures 13-16):

- Measure 13: T (12), A (16), B (13)
- Measure 14: T (15), A (17), B (13)
- Measure 15: T (13), A (17), B (15)
- Measure 16: T (15), A (19), B (15)

13

TAB

17-21 17-20-17 20-17 18 19-22-19 22-19 20 20-24-20 24-20 22

16

TAB

24-20 20-17-20-18-20-17 22-19 22-19-22-21-22-19 20-17 21-17-21-19-21-17

19

TAB

19-15 19-16-19-17-19-16 17-13 17-14-17-16-17-14 15-12 16-12-16-14-16-12

22

TAB

13-10 14-10-14-12-14-10 12-8 12-9-12-10-12-9 10-7 10-7-10-9-10-7

25

TAB

8-5 9-5-9-7-9-5 12 12-9-12-10-12-9 10 10-7-10-9-10-7

28

TAB

8 9 9-5-9-7-9-5 10-7 7 8 7 10 7 8 9 10 10-7-10-8-10-8 5 2 3

Conclusion

Thanks for checking out this edition of Purple Tiger Guitar's *Master the Classics!* Series. The Hanon exercises are a bit of a departure from the approach used in the other MTC books, but hopefully they challenge your technical ability and inspire you musically. If you've enjoyed working these exercises, please check out the other editions in the series.

As always, questions and comments are welcome, and we encourage you to drop by our website at www.purpletigerguitar.com and share your thoughts.

Since the Hanon exercises, while melodic in nature, are technical and not compositional as such, it is important to use them to isolate and review basic playing mechanics, such as picking, fretting, and synchronization of both hands. There is certainly room to innovate and even improvise within the framework provided, and more importantly, there are many opportunities throughout to borrow phrases and melodies to use. Another goal of this book is to give you ideas of how to take virtually any exercise or melodic phrase, and change it around with just a few simple moves.

So while these exercises should be at least initially learned as written, to get the basis for the music, it's important that they don't sound inert, repetitive, mechanical. Even purely technical exercises can be made to sound musical, especially with all the expressive capabilities of the guitar. Once the shapes and sequences of the exercises are comfortable and familiar, put your own stamp on them by using the uniquely "vocal" capabilities of the guitar -- slides, legato, palm muting, whatever you can think of. And of course, be sure to devise your own exercises, using other scales and rhythmic figures.

Good luck, play hard, and have fun!

Check out [this page](#) for a free PDF version of this book, as well as a ZIP file containing sound files for the exercises. Please email purpletigerguitar@gmail.com if there are any issues with the page or the files.

Master Chart of Intervallic Spellings

	Ascending Sequence	Descending Sequence
#1	1-3-4-5-6-5-4-3 (C-E-F-G-A-G-F-E)	5-3-2-1-7-1-2-3 (G-E-D-C-B-C-D-E)
#2	1-3-6-5-4-5-4-3 (C-E-A-G-F-G-F-E)	5-2-7-1-2-1-2-3 (G-D-B-C-D-C-D-E)
#3	1-3-6-5-4-3-4-5 (C-E-A-G-F-E-F-G)	5-2-7-1-2-3-2-1 (G-D-B-C-D-E-D-C)
#4	1-2-1-3-6-5-4-3 (C-D-C-E-A-G-F-E)	5-4-5-2-7-1-2-3 (G-F-G-D-B-C-D-E)
#5	1-6-5-6-4-5-3-4 (C-A-G-A-F-G-E-F)	1-2-1-3-2-4-3-5 (C-D-C-E-D-F-E-G)
#6	1-6-5-6-4-6-3-6 (C-A-G-A-F-A-E-A)	5-7-1-7-2-7-3-7 (G-B-C-B-D-B-E-B)
#7	1-3-2-4-3-5-4-3 (C-E-D-F-E-G-F-E)	5-3-4-2-3-1-2-3 (G-E-F-D-E-C-D-E)
#8	1-3-5-6-4-5-3-4 (C-E-G-A-F-G-E-F)	5-3-1-7-2-1-3-2 (G-E-C-B-D-C-E-D)
#9	1-3-4-3-5-4-6-5 (C-E-F-E-G-F-A-G)	5-3-2-3-1-2-7-1 (G-E-D-E-C-D-B-C)
#10	1-6-5-4-3-4-3-4 (C-A-G-F-E-F-E-F)	5-7-1-2-3-2-3-2 (G-B-C-D-E-D-E-D)
#11	1-3-6-5-6-5-4-5 (C-E-A-G-A-G-F-G)	5-2-7-1-7-1-2-1 (G-D-B-C-B-C-D-C)
#12	6-1-3-2-1-2-3-1 (A-C-E-D-C-D-E-C)	7-5-3-4-5-4-3-5 (B-G-E-F-G-F-E-G)
#13	3-1-4-2-5-3-4-5 (E-C-F-D-G-E-F-G)	3-5-2-4-3-1-2-3 (E-G-D-F-E-C-D-E)
#14	1-2-4-3-4-3-5-4 (C-D-F-E-F-E-G-F)	5-4-2-3-2-3-1-2 (G-F-D-E-D-E-C-D)
#15	1-3-2-4-3-5-4-6 (C-E-D-F-E-G-F-A)	5-3-4-2-3-1-2-7 (G-E-F-D-E-C-D-B)
#16	1-3-2-3-6-5-4-5 (C-E-D-E-A-G-F-G)	5-2-3-2-7-1-2-1 (G-D-E-D-B-C-D-C)
#17	1-3-6-5-7-6-5-6 (C-E-A-G-B-A-G-A)	5-2-7-3-6-7-1-6 (G-D-B-E-A-B-C-A)
#18	1-2-4-3-5-4-2-3 (C-D-F-E-G-F-D-E)	5-4-2-3-1-2-4-3 (G-F-D-E-C-D-F-E)
#19	1-6-4-5-6-4-3-5 (C-A-F-G-A-F-E-G)	5-7-2-1-7-2-3-1 (G-B-D-C-B-D-E-C)
#20	3-5-1-3'-1-7-1-6 (E-G-C-E'-C-B-C-A)	3'-1-5-3-5-4-5-3 (E'-C-G-E-G-F-G-E)

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